漫画人

Japanese Comics & More !!

MANGAJIN

Vol. 1, No. 3

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September 1990

漫画人 MANGAJIN

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漫画人
MANGAJIN

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Editor's Note

Computer-Mania

It started with the idea of doing a Basic Japanese column on the wirtten language. We wanted to introduce the phonetic kana "alphabets" and tell about their relation to kanji. Then we realized this tied in with the principles of entering Japanese text on a computer or word processor. So we thought "Why not do an article on Japanese Word Processing Basics?" From there, it was only a matter of time until the entire issue was centered around the theme "Japanese on the Computer."

It seems that many of our readers are interested in computers, but I believe that even if you're not into computers at all you'll find that a little information about how Japanese is handled on the computer will give you an interesting perspective on the structure of the language.

Some of the Japanese people we talked with in putting together this issue commented that today in Japan, people expect business correspondence to be done on a word processor. In fact, the prevalence of word processors has created concern that young people will forget how to write kanji, since all they have to do is enter the phonetic reading on their *wāpuro* and hit the conversion key.

At any rate, we decided to make this the computer issue and provide an overview of the computer scene. Let us reassure computer-phobics that the next issue will feature even more manga (that have nothing to do with computers).

We're also very happy that MANGAJIN will be officially introduced in Japan in September, 1990. In a way, Japan is the "home market," since serious students of Japanese usually wind up making the trip sooner or later. Still, I feel that it's important for MANGAJIN to maintain its identity as an American publication.

Thank you for your continued support.

Vaughan P. Simmons

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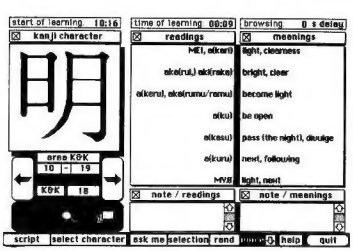

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WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o*n*i*
u like the *u* in z*u*l*u*
e like the *e* in get, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

SEND YOUR QUESTIONS TO:

MANGAJIN, Q&A Dept.
P.O. Box 10443
Atlanta, GA 30319

Q I work at a Japanese company and I'm trying to learn Japanese, but my Japanese co-workers don't seem to be interested in speaking Japanese with me at all. They smiled and were friendly when I could speak only a few words, but now they seem to shun me. I wonder if I'm doing something wrong? Does this happen to other people?

"Komatta"

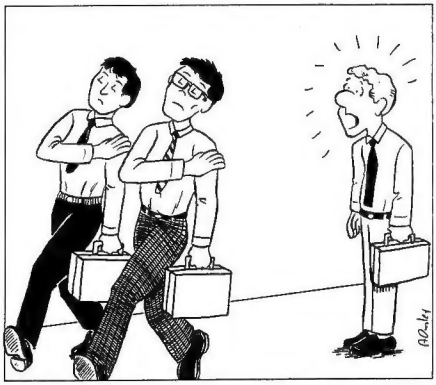
A. Obviously there are a lot of factors involved here, and we would have to know more about the individual personalities (and your Japanese) to draw any conclusions, but we can make some general observations.

First, although we don't have any quantitative statistical data, we can safely say that this is not an isolated incident. In fact, there are several popular theories as to why Japanese people (especially those who speak English) are reluctant to speak Japanese to foreigners.

One popular theory is that speaking Japanese to a foreigner makes Japanese people feel (or worse still, gives the impression to their co-workers) that their English is not good enough. English language ability is frequently a job qualification, so we're talking about professional pride here.

It has also been noted that speaking Japanese to a foreigner creates uncertainty in the relationship. This can be aggravated by a tendency among some Westerners to try to act too Japanese when they speak Japanese. It's possible to speak Japanese, observe Japanese customs, and still maintain your identity. (Does this sound like "Be yourself"?) Even if you are yourself, however, the Japanese person may experience anxiety concerning which "politeness level" to use, or about the fact that some Japanese behaviors or modes of speech seem "uncool" by Western standards.

Then, there is what could be called the "weekend fisherman" phenomenon. Japanese people working in the U.S. (or those working for foreign companies in Japan) have to speak English in order to do their jobs. Knowing that you have to speak a foreign language, and not being able to slip back into your native language when you get tired or start having difficulties, creates pressure. It's understandable that people under



this kind of pressure might feel resentment toward someone who was speaking a foreign language just for fun, but who could always slip back into his mother tongue if the going got tough.

This situation is something like that of the professional fisherman who has to get out and catch fish in order to make a living. He might feel resentment toward weekend fishermen who just went out for fun, but didn't have to catch any fish, and could just head back into port if they got tired or if they decided they didn't really feel like fishing that day. In fact, if they got in his way, the professional fisherman might feel that everyone would be better off if the amateurs just left the fishing to him and bought his fish.

This is another reason why the ideal way to learn Japanese is to go to Japan and get out in the countryside where the people don't speak English and aren't really interested in learning. There, it's not necessary to make a conscious decision as to whether you should speak English or Japanese, and you will find more ready acceptance of your "broken Japanese."

Many native speakers of English are so accustomed to being able to speak English to anyone (or not being expected

to speak a foreign language themselves) that it's a little difficult for them to understand this kind of pressure to perform in a foreign language. This leads us to another point.

English-speaking people are accustomed to hearing "foreigners" speak English with all kinds of accents and in all kinds of creative ways. Although they may complain or make jokes, they generally accept "broken English." (It beats having to learn someone else's language!) Japanese people are starting to recognize that Westerners are actually capable of learning Japanese, but they aren't used to hearing Japanese spoken with foreign accents and in the "creative" ways that only non-native speakers seem to be able to come up with. Even if they accept this on an intellectual level, there still seems to be a kind of "gut-level reaction," especially when polite speech is misused. Hopefully the growing ranks of non-native speakers of Japanesewill be able to make a change in this situation.

Learning any foreign language takes perseverance, especially if you're not living in the country where it's spoken. So persevere. If you can't practice Japanese with your coworkers, practice it somewhere else. Are you learning to read and write as well? Your efforts to learn Japanese will probably be taken more seriously if you are studying the written language too. (Actually, it can be argued that due to the nature of the language, true fluency in spoken Japanese cannot be achieved without a knowledge of the written language.) Your co-workers may be more willing to answer questions about written Japanese, and this could be one way of "bringing them around."

Resistance from Japanese people can be a very real problem when learning Japanese, and we hope other readers will share their experiences or suggestions.

– Ed.

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Lesson 3 • *Hiragana, Katakana & Manga*

Written Japanese looks pretty imposing, but the two phonetic "alphabets," hiragana and katakana (known collectively as kana), are fairly easy to learn. Even if your interest in Japanese is only casual, we recommend that you at least become familiar with hiragana and katakana. This relatively small investment of time can greatly enhance your enjoyment of manga, and can give you insights into the structure of the spoken as well as written Japanese language.

Speaking of the written language . . .

Since the written language is only a way of representing the system of sounds that make up spoken Japanese, let's begin by taking a look at that system. Below is a chart of the *gojū-on* (五十音 "fifty sounds") which are the basis of the Japanese language. There are variations and combinations, but these are the basic units. (Starting at the top right, read top to bottom, right to left.)

wa	ra	ya	ma	ha	na	ta	sa	ka	a
	ri		mi	hi	ni	chi	shi	ki	i
n	ru	yu	mu	fu	nu	tsu	su	ku	u
	re		me	he	ne	te	se	ke	e
(w)o	ro	yo	mo	ho	no	to	so	ko	o

You'll notice these are written using English letters (called *rōmaji* ローマ字 literally "Roman letters"). This is a workable system, although most Japanese people (as well as non-Japanese who are proficient at reading and writing Japanese) find it clumsy to read or write Japanese words in rōmaji.

Now, look at the same chart written in *hiragana* — the Japanese phonetic "alphabet" which Japanese schoolchildren learn first.

わ	ら	や	ま	は	な	た	さ	か	あ
	り		み	ひ	に	ち	し	き	い
ん	る	ゆ	む	ふ	ぬ	つ	す	く	う
	れ		め	へ	ね	て	せ	け	え
を	ろ	よ	も	ほ	の	と	そ	こ	お

One major difference is that Japanese uses a single "letter" or character to represent what is, in most cases, written with two English letters. So we can say that, on a per-character basis, written Japanese is more "compact" than English. This compactness becomes extreme when *kanji* ("Chinese characters") are included.

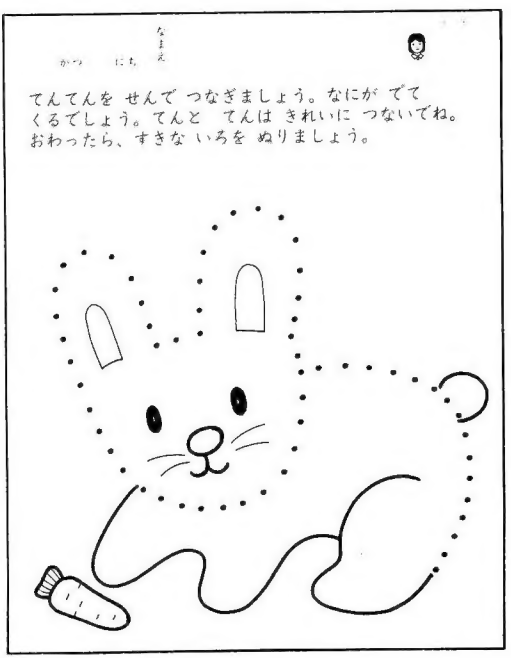
You've probably also noticed that there are only 46 sounds. Some of the sounds (characters/letters, if you prefer) were dropped along the way, but the name *gojū-on* ("fifty sounds") stuck.

Hiragana, Katakana & Manga

Japanese schoolchildren start with hiragana, which can be considered a kind of "default alphabet" — if there is no *kanji* (Chinese character) for a word, if there is a *kanji* but the writer chooses not to use it (for aesthetic reasons, or because he/she does not remember the *kanji*), or if the word is not in a special category (foreign words, animal sounds, word to be emphasized, etc.), it is written in *hiragana*. The verb endings which change to indicate time, positive vs. negative, and probability are written with *hiragana*. *Hiragana* can be used to give the correct reading/pronunciation for *kanji* which may be unfamiliar to the reader. In fact, Japanese can be written entirely in *hiragana*.

Books for small children are usually written entirely in *hiragana*. The example below is from a book for 3-year olds called *O-ekaki O-keiko* ("Drawing Practice" – the "polite" prefix *o-* gets heavy use in language directed at children). It is part of a series, *Zunō Kaihatsu Shirīzu* ("Brain Developer Series," from Gakkenban, Tokyo. (Reduced to 50% actual size)

gatsu *nichi* *namae* *shiru*
month **day** **name** **seal**



Tenten o sen de tsunagimashō
"Let's connect the dots with a line."

Nani ga dete-kuru deshō.
"What do you think will appear?"

Ten to ten wa kirei ni tsunaide ne.
"Connect each dot neatly now."

Owattara, suki-na iro o nurimashō.
"When you finish, color it with your favorite colors."

- *Tsunagimashō* and *tsunaide* are forms of the verb *tsunagu* = "connect."
- *ne* with the *–te* or *–de* form of a verb is an informal way of making a request, but when directed to a child, it takes on more of the tone of a gentle command.
- Likewise, although *–mashō* verb endings are typically translated as "let's —," the English equivalent of these sentences would most likely use the command form ("Connect the dots with a line.")
- *kirei ni* can mean "neatly" or "prettily."
- *suki-na iro* means "colors you like/ favorite colors."

Learn with your hands!

Learning to read hiragana is good, but you'll remember it better if you learn to write as well. If you don't want your handwriting to be immediately identifiable as that of a gaijin, it's absolutely essential that you pay attention to the order of the strokes. There are workbooks that show you this order and provide space to practice, but as a quick guide the following table is very convenient. (This chart, as well as the katakana chart on the facing page, is reproduced here with the permission of the publisher, Charles E. Tuttle Co.)

Adapted from
A Guide to Reading and Writing Japanese
(revised edition), by Florence Sakade,
Charles E. Tuttle Co.
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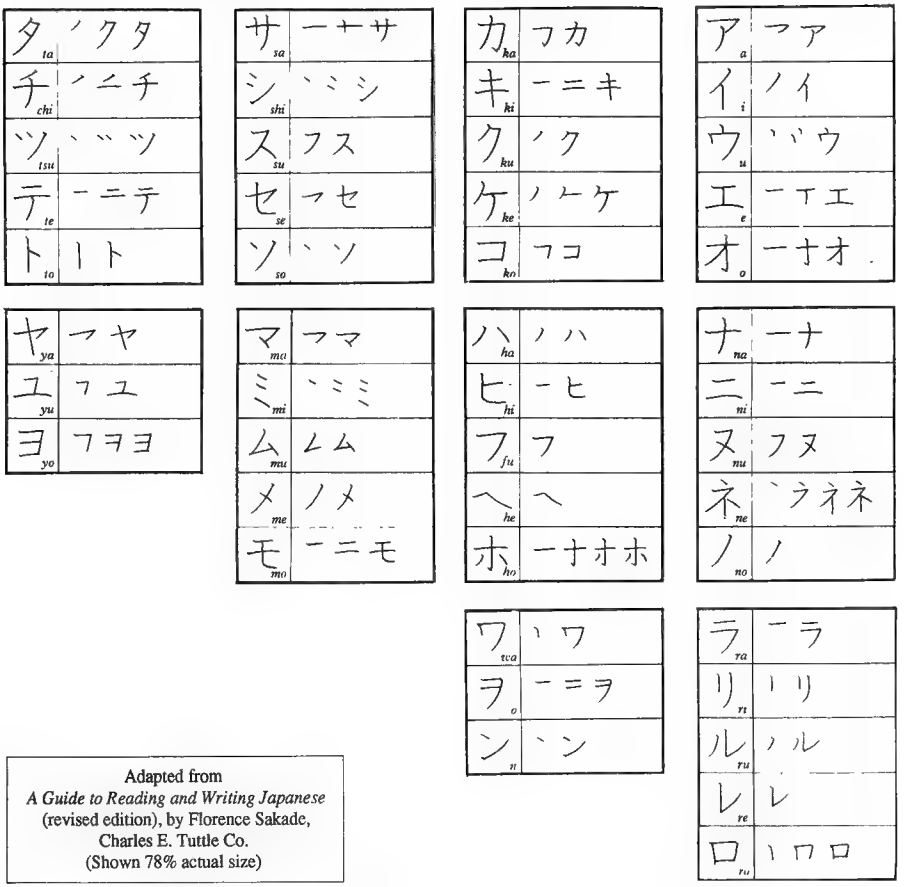
Hiragana, Katakana & Manga

While we're at it . . .

This is katakana. You'll notice that it is just another way of representing the same *goju-on* system of sounds. Some of the hiragana and katakana characters even look alike. Katakana is used to write foreign words phonetically in Japanese, so it's something like italics in English. In manga, sound effects are generally written in katakana, and katakana is frequently used in a somewhat arbitrary way to emphasize a word or to indicate that it is not being used in its conventional sense.



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Hiragana vs. katakana in *manga*

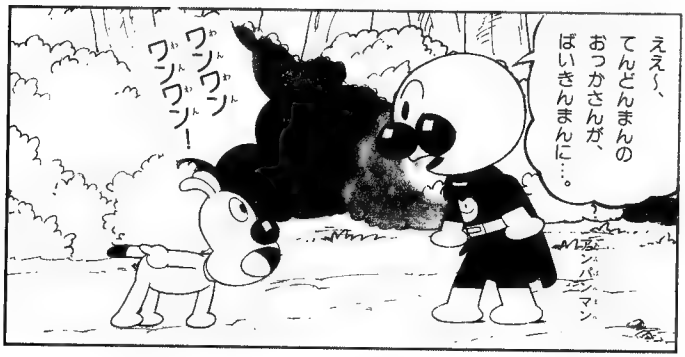
This example is from the popular children's manga *Anpanman*. Even the name *Anpanman* shows how the use of *hiragana* and *katakana* is somewhat arbitrary. The *an* in *anpanman* refers to a sweetened bean paste or "bean jam" (actually not as unpalatable as it might sound, and still fairly popular in Japan).

An is a Japanese word, and there is a *kanji* available, although it is not one of the *kanji* recommended for general use by the Ministry of Education. Thus, *an* would "normally" be written in *hiragana*. One of the most popular ways to eat *an*, however, is in the form of *anpan* — a roll filled with *an* paste, something like a filled doughnut. (*Anpanman*'s head is shaped like an *anpan* roll.) *Pan* is the word for "bread," but this is taken from Portugese, and thus is usually written in *katakana*. When the two are written together – *anpan* – there seems to be a tendency to write the entire word in *katakana*, or at least that's the way *Anpanman* is written.

Of course, *Anpanman* is actually a combination of three words. The *–man* comes from English, and so this too would usually be written in *katakana*. So, with two out of three of the components of this word being *katakana*, it's not surprising that the entire word is written in *katakana* for this cartoon character.

Even the *katakana* in *Anpanman* has readings given in *hiragana*. As we mentioned earlier, Japanese children learn *hiragana* first, so when *katakana* is used in this manga, the readings are given alongside in *hiragana*.

Perhaps for the same reason, the names of the other characters are written entirely in *hiragana* even though they end in *–man*, which, being from English, would usually be written in *katakana*.



Dog: *Wan wan wan wan*
Bow wow bow wow

Anpanman: *Eē, Tendonman no okkasan ga, baikinman ni . . .*
"What? Tendonman's mother . . . by Germ-man . . ."

- *Tendon* is *tenpura donburi*, *tenpura* on top of a bowl of rice — a favorite with children.
- *baikin* = "germ/bacteria"

Hiragana, Katakana & Manga

There is a tendency to write manga sound effects in *katakana*, even if the effect is a Japanese word, or part of a Japanese word, which could be written in *hiragana*. This depends somewhat on the individual artist. For example, the sound effects in *What's Michael* (Kobayashi Makoto) are written almost exclusively in *katakana*, while *Dai-Tōkyō Binbō Seikatsu Manyuaru* (Maekawa Tsukasa) uses more of a mixture of *katakana* and *hiragana*. In some cases the choice of *hiragana vs. katakana* seems to be based on some kind of logic or perhaps aesthetic considerations.

The frames below show Kōsuke, the central figure in *Dai-Tōkyō Binbō Seikatsu Manyuaru*, jumping into a pool and then gliding through the water. In the first frame, *katakana* is used for the "splash" sound, but *hiragana* is used for the effect of gliding smoothly through the water.

Basha
Splash

- This (relatively) loud, percussive effect is written in *katakana*

Sū
(effect of gliding smoothly through the water)

- This soft, smooth effect is written in *hiragana*

The angular shape of *katakana* does make it seem more appropriate for loud or percussive sounds, while *hiragana* with its smoother more rounded shapes, seems more suitable for softer sounds or "smooth" effects.

From this month's *Dai-Tōkyō Binbō Seikatsu Manyuaru* story, an interesting combination of *hiragana* and *katakana*:

Ju jū ju! ja!
(the sizzling sound of a *tonkatsu* frying in oil is written in *hiragana*)

pachi pachi
(the popping sound is written in *katakana*)

Other uses of *katakana*

As we mentioned earlier, *katakana* can be used to emphasize a word or to indicate that it is not used in its conventional sense/meaning. To really appreciate this kind of usage requires some knowledge of *kanji*. That takes us out of the scope of this article, but having come this far, we'll at least give one example.

In this month's issue, we introduce the series *Dai-Tōkyō Binbō Seikatsu Manyuaru*. The title is written like this:

Dai-Tōkyō = Greater Tokyo (in *kanji*)
Seikatsu = life/living (in *kanji*)
Binbō = poverty (in *katakana*)
Manyuaru = manual (in *katakana*)

Manyuaru is the English word "manual" transposed phonetically into Japanese, so naturally this is written in *katakana*. But *binbō* is a common Japanese word for which there are perfectly good, readily recognizable *kanji*, approved by the Ministry of Education for everyday usage. Why is *binbō* written in *katakana*?

The "hero" of *D.T.B.S.M.* is Kōsuke, a young college graduate who has chosen to live a simple "no-frills" lifestyle. He works only part-time jobs, and spends his time reading and enjoying the simple pleasures of life. He uses the word *binbō* to describe this lifestyle, but this is not *binbō* in the conventional sense of the word. In the very first episode of *D.T.B.S.M.* there are banners declaring *Binbō wa fasshon da* ("*Binbō* is [a] fashion"), *Binbō wa shisō da* ("*Binbō* is an ideology") — writing the word *binbō* in *katakana* emphasizes the fact that this is a special case. *Katakana* is also considered to evoke more of a contemporary feeling, and since the *binbō* in this series is a contemporary type of "poverty," *katakana* is appropriate for this reason as well.

Recommended reading

We've only scratched the surface here, so for those who want to know more, we recommend the first 60 pages or so of *Kanji & Kana*, by Hadamitzky and Spahn (Charles E. Tuttle Co.). There is information here about the origins and uses of *hiragana* and *katakana*, the mysteries of Japanese punctuation, as well as information on the history, form and construction, and writing of *kanji*.

There are also several workbook-style texts available for learning *hiragana* and *katakana*. When you're learning to write, it's probably a good idea to have your progress checked by a native speaker/writer to avoid developing quirks which may not be noticeable to the non-native writer.

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PROCESSING JAPANESE WORDS

活字 (katsuji) is the general term for printed or non-handwritten letters or characters. If you want to produce Japanese katsuji, there are three basic approaches:

1. **Get a Japanese word processor** (*wāpuro* ワープロ) Seems like an obvious solution, but the term needs a little clarification.
2. **Get a software package for your existing computer** We summarize what's available in the U.S. in our special Software Summary (page 62).
3. **Get a complete Japanese computer system** — if you're serious and have some serious money.

Whatever Happened to Japanese Typewriters?

We didn't mention Japanese typewriters as an option because these mechanical contraptions are pretty much obsolete now. The old Japanese typewriter was something like a miniature printing press with 3,000 or so *kanji* and *kana* characters. On most models the operator moved a lever or arm over a chart, selecting the desired character. Then, the lever was pressed, physically picking up the type element and slamming it against the paper and roller.

The 1980's marked the appearance of the electronic *wāpuro* (an abbreviated form of *wādo purosesā* — "word processor" transliterated into Japanese). These devices allow phonetic input in the form of *hiragana, katakana* or *rōmaji* (English letters) to be converted into *kanji*. According to our sources in the electronics industry, any device which has this conversion function (*henkan kinō* 変換 機能) can be called a *wāpuro*. So even the little devices which look like "Japanese typewriters" are really *wāpuro*, and we can say that in essence, there are no more Japanese typewriters, only Japanese word processors.

The term *wāpuro* is commonly applied to a wide range of products, from inexpensive machines which display only two lines or so of text and have a very limited memory, to what are essentially laptop computers capable of carrying out a wide range of other functions. Prices also span a wide range. We have heard from a proud bargain hunter who claimed to have purchased a simple *wāpuro* from a discount shop in Akihabara for under ¥10,000, although the better equipped models usually go for around $1,000 or so.

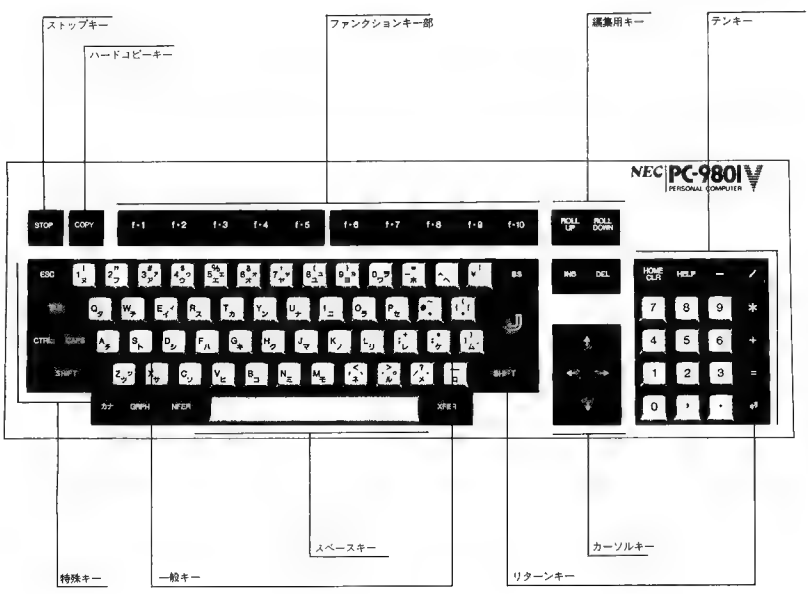
If you're in Japan, an inexpensive *wāpuro* is a viable option. Often the print quality is as good or better than that of a computer printer. *Wāpuro* have an integral printing mechanism. Some use a ribbon like a typewriter, while others use special heat sensitive paper like that used in fax machines, with an optional ribbon cartridge for ordinary paper.

Outside Japan, there are problems with *wāpuro*. The first is limited availability. Then, there is limited or non-existent repair or technical support. If you need English documentation or instructions, you're probably out of luck. Still, many people bring back *wāpuro* as souvenirs of their trip to Japan, and as the Nihongo-writing population of the Western world increases, the *wāpuro* market will surely attract some enterprising souls who will provide the service and support necessary to make this a more viable option.

Word processing software essentially lets your computer function as a *wāpuro*. Most of the products available in the U.S. are for Macintosh computers, but there are some for PC's. Prices range from under $100 to $1,000. Technical support is available from several sources, so this could be a good solution, especially if you already have a computer.

A Japanese computer system allows you to use the thousands of software programs developed in Japan. If you are exchanging data with people in Japan, or if your volume of Japanese computer work is very high, this may be the best solution. It's not a cheap solution, however, and while support is available, you can't have repairs done by your local computer dealer

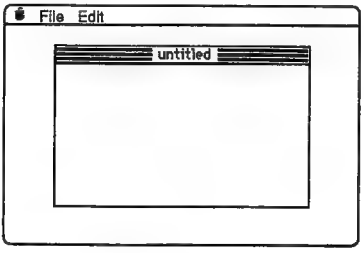
A Japanese computer keyboard usually has both English letters (*rōmaji*) and Japanese phonetic symbols (*kana*) on the keys. The key labeled *kana* (カナ) on the lower left allows the user to switch between English letters and *kana*. On this computer the keys are in *katakana* and English, but on a *wāpuro*, the keys are usually *hiragana* and English since the default mode of *kana* entry in Japanese word processing is *hiragana*.



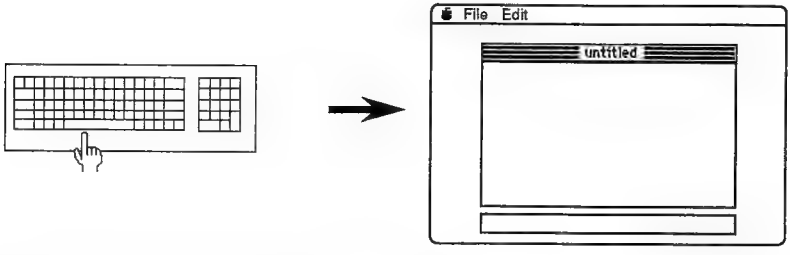
Basic Japanese Text Entry

A software package called "MacKanji" is one of the most basic (and cheapest) ways to do Japanese text entry, so we'll use it as an example. Word processing programs (such as EGWord) are more "streamlined," but MacKanji illustrates the basic principles of converting English letter input into *kana* and *kanji*.

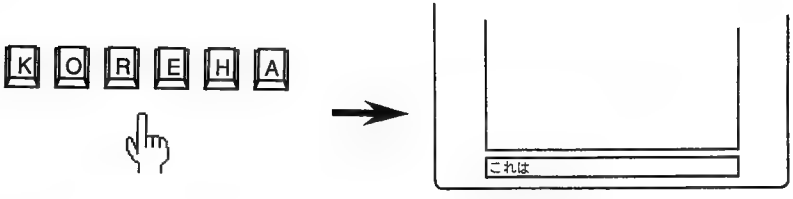
まず, ミニライターを起動します。
Mazu, mini raitā o kidō shimasu.
First, you start miniWriter.



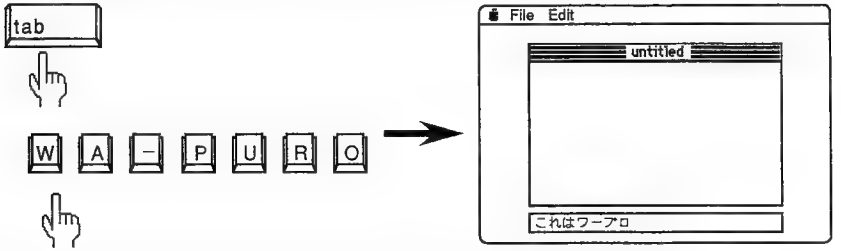
タイプを打ち始めると, 画面の下方に変換ウインドーが現れます。
Taipu o uchihajimeru to, gamen no kahō ni henkan uindō ga arawaremasu.
When you begin typing, a conversion window appears at the bottom of the screen.



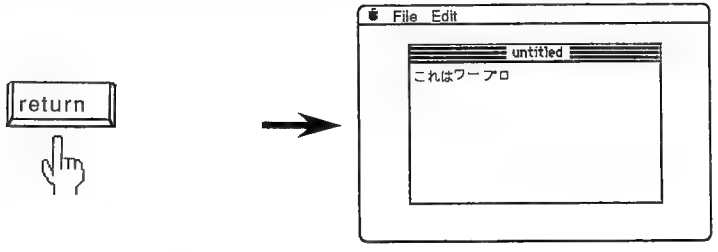
ローマ字をタイプすると, 変換ウインドーにひらがなが出てきます。
Rōmaji o taipu suru to, henkan uindō ni hiragana ga dete kimasu.
When you type in rōmaji (English letters), hiragana appears in the conversion window.



TABキー を 押す ことによって,文字入力 モード をひらがな から カタカナに
換えることが できます。
Tabbu kī o osu koto ni yotte, moji nyūryoku mōdo o hiragana kara katakana ni kaeru koto ga dekimasu.
You can change the text entry mode from hiragana to katakana by pressing the TAB key.

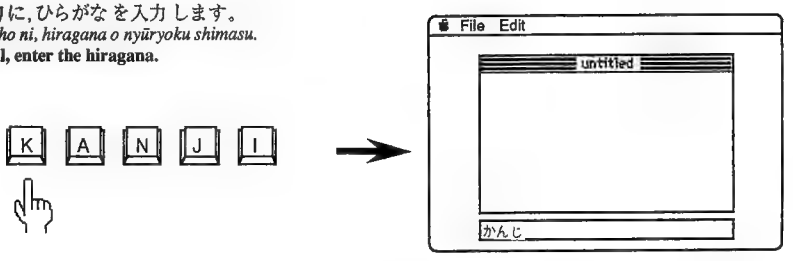


RETURNキー を 押すと, 変換ウインドーの文字 がドキュメント ウインドーに入ります。
Ritānu kī o osu to, henkan uindō no moji ga dokyumento uindō ni hairimasu.
When you push the RETURN key, the characters in the conversion window go to the document window

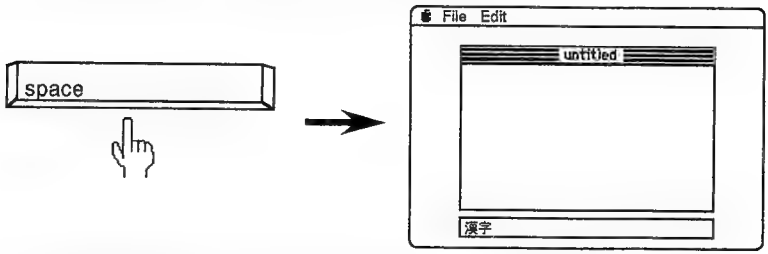


次に 漢字変換 を して みましょう。
Tsugi ni kanji henkan o shite mimashō.
Next, let's try kanji conversion.

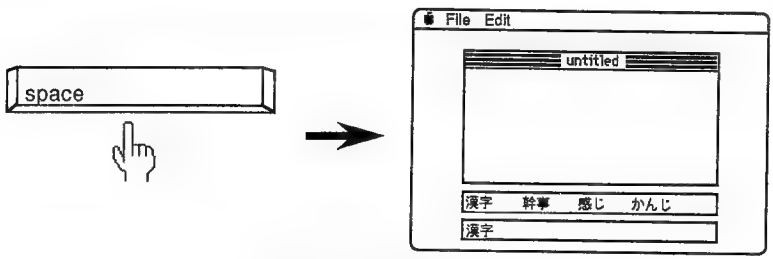
まず 最初 に, ひらがな を入力 します。
Mazu saisho ni, hiragana o nyūryoku shimasu.
First of all, enter the hiragana.



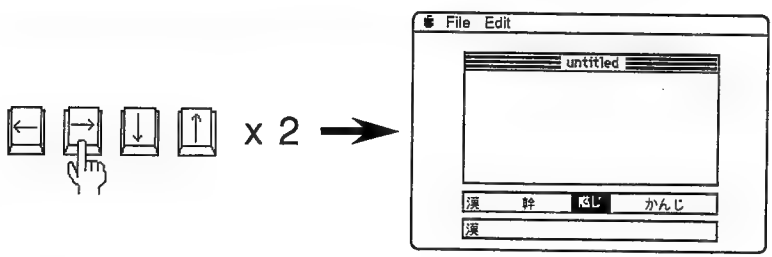
SPACEキーを押すと,ひらがなが漢字に変わります。
Supēsu kī o osu to, hiragana ga kanji ni kawarimasu.
When you tap the SPACE bar, hiragana is converted to kanji.



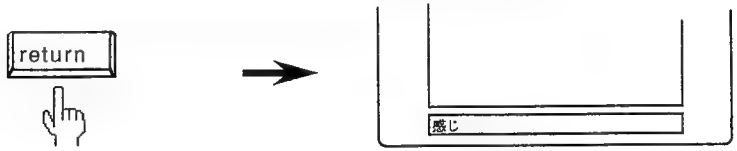
その漢字があっていない場合, 再びSPACEキーを押すと,第二の変換ウインドーが現れます。
Sono kanji ga atte-inai baai, futatabi supēsu kī o osu to, dai-ni no henkan uindō ga arawaremasu.
If that's not the right kanji, tap the SPACE bar again and a second conversion window appears.



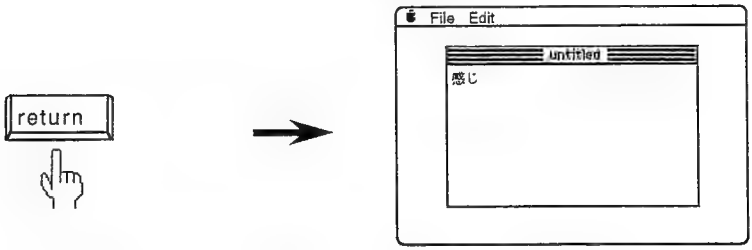
カーソルキーを使って,正しい漢字の組み合せを選びます。
Kāsoru kī o tsukatte, tadashii kanji no kumi-awase o erabimasu.
Using the arrow keys, select the kanji combination you want.



それから RETURN キーを押すと,選ばれた漢字が第一変換ウインドーに移ります。
Sore kara ritanu kī o osu to, erabareta kanji ga dai-ichi henkan uindō ni utsurimasu.
Then when you hit the RETURN key, the selected kanji shifts to the first conversion window.



再度 RETURN キーを押すと,その漢字がドキュメントウインドーにいきます。
Saido ritānu kī o oshimasu to, sono kanji ga dokyumento uindō ni ikimasu.
When you hit the RETURN key again, the kanji goes to the document window.



Most commercial programs now feature "in-line conversion" *(in-rain henkan* インライン 変換) which means there is no conversion box — text is entered directly into the document. Kanji conversion can be set to automatic (*jidō henkan* 自動 変換), so that the conversion is done automatically, usually a line or so behind where text is being entered. Or, conversion can be done a paragraph at a time. Usually, some of the kanji have to be "manually" re-selected— we've heard figures of around 10% on technical translations. How well a program converts to kanji is a function of the size of its "dictionary" list of words and phrases, and also the sophistication of the conversion programming.

文字 化け
Moji-bake is a term you're likely to hear sooner or later in conjunction with Japanese word processing. *Moji* is the general term for "letter/character," and is even used to refer to numerals. *Bake* is from the verb *bakeru* (化ける) which means "change into, disguise oneself (as)." In Japanese mythology, animals often take the form of humans, and *bakeru* is the verb used to describe this occurrence. Also, *bakemono* is one word for "monster," especially in the sense of a "ghost," "goblin," or something which appears in other than its true form.

Mojibake occurs because Japanese characters take up two bytes, as opposed to one byte for English letters. Especially if you try to run Japanese programs on an English system, the characters can sometimes be "split," so that some other symbol or character (non-Japanese) appears on the screen.

See the Software Summary on page 62 for more information on what kinds of Japanese word processing softwares are available in the U.S..

What's Michael

by
Kobayashi Makoto

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Our story this issue (in which Michael does not even appear) is about a meeting between a prospective bride and groom. This meeting, arranged by a matchmaker (called a nakōdo), is to let the prospective couple look each other over and decide if there is common ground. It's called:

お見合い

O-miai

Introduction to O-miai

by Susan Walker

Prior to World War II, almost all Japanese marriages were arranged by the families of the bride and groom. Called *miai kekkon*, such marriages were based on social and economic factors and were intended to preserve the continuity of the *ie*, the ancestral "house" in Tokugawa Japan. Human feelings, including companionship and even sexual pleasure, were cultivated outside of marriage and not allowed to interfere with the major responsibility of the couple to the *ie*.

O-miai is the formal "see-meeting" in which a prospective bride and groom are brought together by a *nakōdo*, or go-between. Originally the *o-miai* would take place after both parents had agreed to the marriage and was only a formality where the couple would be allowed to look at each other or perhaps exchange a few words.

After the war, the new constitution outlawed the traditional patriarchal family system and specifically provided that marriage "shall be based only on the mutual consent of both sexes" and on the equal rights of both sexes. "Love marriages," *ren'ai kekkon*, in which the partners choose their own mates, became popular among more modern Japanese young people.

Today, although polls suggest that approximately 70 percent of marriages are *ren'ai kekkon* and only 30 percent are *miai kekkon*, many Japanese marriages are decided upon in ways that mix the two customs. Some young people simply consider them alternate strategies — if you can't find someone on your own, try an *o-miai*. Others have a dozen or more *o-miai* before they choose a mate. Also, a couple who have met, fallen in love, and decided to marry without any formal introduction may organize an *o-miai* ceremony to make their more traditional parents more amenable to the match.

To set up a modern *o-miai*, parents ask a *nakōdo* to find someone to introduce to their son or daughter. A *nakōdo* may be a family friend, an employer, or a relative. Less often he or she is a professional matchmaker. A *nakōdo* sometimes initiates an *o-miai* without a specific request from the parents. In any case, if the parents approve of the match, the couple may exchange photographs *(o-miai shashin* – you can imagine the care taken in selecting this photo) and if these are approved, the *nakōdo* sets up a meeting between the two families in a public place, such as a coffee shop or hotel lobby. If all goes well, the couple then dates (*dēto suru*, or *o-dēto suru* in feminine language), often for a period of several weeks or months, during which time they may or may not decide to get married.

The percentage of Japanese people who marry is higher than in any other developed nation and marriage is generally considered to be a requirement of adulthood in Japan. Within marriage, duties and obligations are often divided between husband and wife along traditional lines. The goal of a successful marriage is to maintain the harmony (*wa*) of the household by preserving the hierarchy of roles and expectations. Divorce is still generally unacceptable.

Westerners may think that the growing number of *ren'ai kekkon* marriages taking place in Japan indicates that Japanese young people have become more individualistic than may often be the case. Sometimes young people meet and decide to marry someone of their own choosing who is also socially and economically acceptable to their family, with few feelings of "love" as we know it in the West. If the wedding is concluded without an *o-miai*, it becomes a *ren'ai kekkon* by default.

Also, the fact that some marriages continue to be arranged through *o-miai* does not mean that the young people who participate in them have less choice than their friends who have *ren'ai kekkon*. Japanese young people often have few opportunities to date or mix with others of the opposite sex in a casual setting at school, and have even fewer opportunities at work. A modern *o-miai* that is little more than an introduction may be a welcome opportunity to meet someone new.

But other Japanese couples, especially those who live in urban areas, meet at work or school, fall in love, and get married. Within marriage, they strive for equality and share economic and parental responsibilities much as Western couples do.

In Japan, traditional values such as acceptance of hierarchy and commitment to harmonious interdependence continue to be held, even in the framework of modern society. Both *miai kekkon* and *ren'ai kekkon* have become integral parts of Japanese culture.

O-miai vs. Ren'ai

お見合い

o-miai

• *mi* comes from the verb *miru* (見る "look at/see,") and *ai* (合い) is from the verb *au* (合う) which by itself means "fit together/ coincide (with) / tally with." When combined with other verbs, however, *au* serves to indicate that the action is mutual or interactive. For example, *hanasu* means "talk/speak," and *hanashiau* means "talk with/discuss with." The noun form, *hanashiai*, means "conference/discussion." Likewise, the verb *miau* means "look at each other/exchange glances." *Miai* is the noun form of this verb, so it literally means "looking each other over," but its usage now is largely confined to those arranged meetings for prospective marriage partners. If you wanted to say that someone was having an *o-miai*, however, you wouldn't use the verb *miau*, but rather (*o-*)*miai o suru*.

The *o-* is a prefix which could be considered "honorific," but like the *o-* in *o-cha* and *o-furo*, apparently indicates respect for the item or institution itself, since it is used even when talking about your own tea, bath, or *o-miai*. The word *miai* is also used without the *o-*, (mostly by males) but this seems to give something of an objective tone.

O-miai refers to the meeting in which the potential bride and groom "look each other over," but the wedding resulting from the *o-miai* is called *miai kekkon* — the *o-* is dropped.

恋愛

ren'ai

• This is a combination of two characters/ words which both mean "love," but in slightly different senses of the word. *Ren* refers more to romantic love. It is also read as *koi*, as in *koibito* (恋人"lover"). The word *koishii* (恋しい), however, can refer to longing for one's hometown or family.

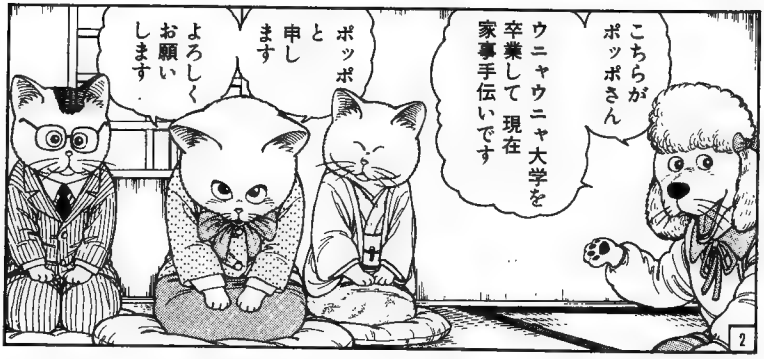
The *ai* in *ren'ai* has nothing to do with "meeting," but is another word for "love," this time in a more general sense. For example, *aikokushin* (愛国心) means "patriotism/love of one's country." A loyal reader of a publication (such as MANGAJIN) is called *aidokusha* (愛読者).

Although the word *suki* is probably used more often (especially by males) to express affection, *ai shite-(i)ru* would be the way to say "I love you." On the other hand, *koi (o) suru* means "be in love/fall in love."

We have used an apostrophe (') between the *n* and *a* in *ren'ai* to make the distinction

れんあい *re - n - a - i* vs. れない *re - na - i .*

Vol.104 ～お見合い～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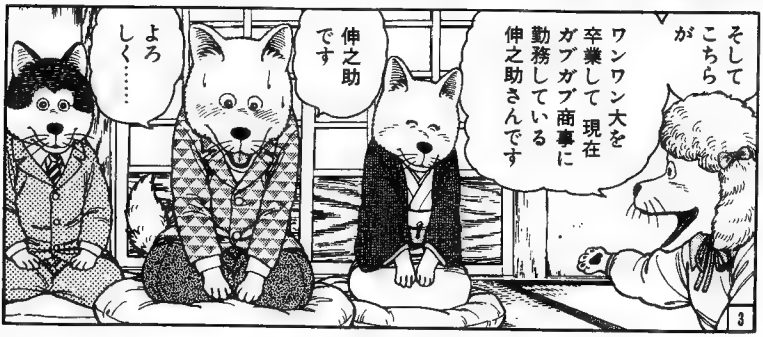
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よろしく……

1

Title: *Omiai*
The *Omiai*

2

Matchmaker: *Kochira ga Poppo-san. Unya Unya Daigaku o sotsugyō shite, genzai kaji tetsudai desu.*
"This is Poppo. She graduated from Meow Meow University, and is currently helping out at home." (PL3)

- *Kochira* literally means "this way/this direction," but with a gesture of the hand (or paw), it can refer to a person (or in this case, a cat). Cat fanciers who treat their pets like people might use *Kochira wa. . .* when "introducing" their cat, but most people would use *Kore wa. . .* to tell someone about their cat. *Kore wa. . .* is too abrupt, however, for introducing people.
- *Nyā* is the standard cat "meow" and *Unya unya* is a slight variation.
- *kaji* = "housework/domestic chores," and *tetsudai* is from the verb *tetsudau* = "help." *Kaji tetsudai* is a common "occupation" for young ladies after graduation and before marriage.

Poppo: *Poppo to mōshimasu. Yoroshiku o-negai shimasu.*
"My name is Poppo. Pleased to meet you." (PL4-3)

- Poppo is a common name for a female feline.
- *mōshimasu* is very polite speech (PL4), while *shimasu* in the second sentence makes it ordinary polite (PL3); however, *Yoroshiku o-negai shimasu* is "polite" enough that the combination does not sound strange.
- *Yoroshiku o-negai shimasu* has a much wider range of meaning than simply "Pleased to meet you," and in fact, since it makes no direct mention of "meeting," this is more a "cultural equivalent" than a translation. (*Yoroshiku o-negai shimasu* is treated in more detail in the Basic Japanese Column in *Mangajin* Vol. 1, No. 1.)

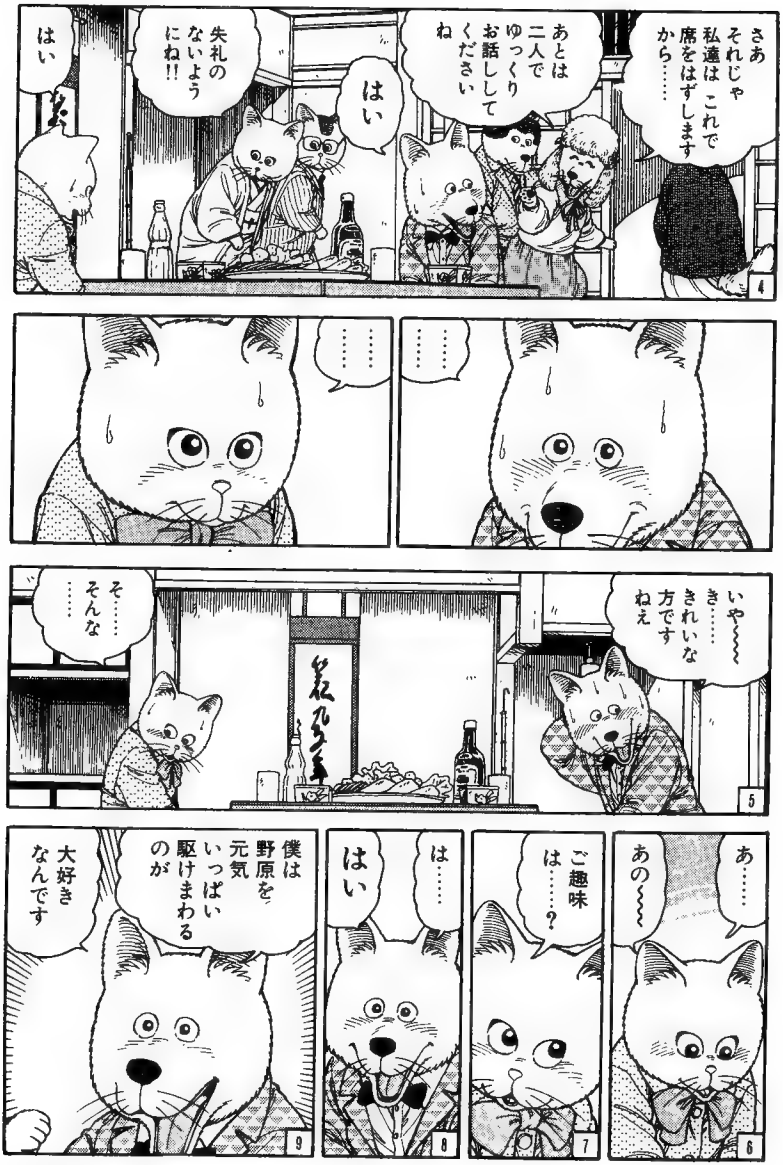
3

Matchmaker: *Soshite, kochira ga Wan Wan Dai o sotsugyō shite, genzai Gabu Gabu Shōji ni kinmu shite-iru Shinnosuke-san desu.*
"And this is Shinnosuke, who graduated from Bow Wow U. and is currently working at Gabu Gabu Enterprises." (PL3)

- The *Dai* in *Wan Wan Dai* is short for *Daigaku* = "university/college."
- *Gabu gabu* means "greedily," or "in large amounts." For example, *gabu gabu nomu* means "gulp down/drink heavily," and is used to refer to a dog's drinking.

Shinnosuke: *Shinnosuke desu. Yoroshiku.*
"I'm Shinnosuke. My pleasure." (PL3-2)

- Shinnosuke speaks one "politeness level" lower than Poppo in this part of the dialog. Although his speech is certainly socially acceptable (for a male), it would not be strange for a young man to say *Mōshimasu*/*Yoroshiku o-negai shimasu* in this situation. His choice of words is part of the image of this cartoon character – he is wearing a loud sports coat, and behaves in a good-natured but somewhat rough manner.
- *Yoroshiku* does not literally mean "my pleasure," but then *Yoroshiku o-negai shimasu* doesn't literally mean "Pleased to meet you." These are both approximations of what a similar character might say in English in a similar situation.


さあ
それじゃ
私達は これで
席をはずします
から……
あとは
二人で
ゆっくり
お話しして
くださいね
はい
失礼の
ないよう
にね!!
はい
4
……
……
……
……
いや～～～
き……
きれいな
方です
ねえ
そ……
そんな
……
5
あ……
あの～～～
6
ご趣味
は……？
7
は……
はい
8
僕は
野原を
元気
いっぱい
駆けまわる
のが
大好き
なんです
9

4

Matchmaker: *Sā, sore ja watashitachi wa kore de seki o hazushimasu kara . . .*
"Well, we'll be leaving now, so . . .
ato wa futari de yukkuri o-hanashi shite kudasai ne.
"afterwards the two of you please have a leisurely chat." (PL3)
Shinnosuke: *Hai*
"Yes Ma'am."
Mother: *Shitsurei no nai yō ni ne!!*
"Mind your manners, now!!"
Poppo: *Hai*
"Yes Ma'am."

- *seki* = "seat," *hazushimasu* is from the verb *hazusu* which can mean "unfasten/undo," but *seki o hazusu* means "leave/vacate one's seat."
- The *ne* after *kudasai* gives an informal tone – perhaps she is trying to make Poppo and Shinnosuke feel more relaxed
- *Shitsurei* is actually a noun meaning "impoliteness/breach of etiquette." *Shitsurei no nai yō ni* literally means "so that there are no breaches of etiquette/discourtesies."
- . . . *yō ni* means "so that . . ./in order that . . ." Sentences using . . . *yō ni* are frequently left incomplete, as this one is. The implied ending is something like . . . *no nai yō ni* ***ki o tsukenasai*** = "**Be careful** that there are no . . ."

5

Shinnosuke: *Iyā. Ki . . . kirei na kata desu nē.*
"You . . . you're a very pretty girl." (PL3)
Poppo: *So . . . sonna . . .*
"So . . . such a . . ."

- *Iyā* literally means "No," but here it shows that he is at a loss for words, or is embarrassed to say what he wants to say.
- *kata* is a "polite" (honorific) word for person. It could be considered one step above *hito*.
- *sonna* literally means "such a/that kind of." It is commonly used in this way to indicate that what the other person is saying is extreme, unreasonable, or uncalled for. If she completed the sentence, it might be something like *Sonna koto wa arimasen* ("That's not true.")

6

Poppo: *A . . . anō.*
"U . . . Uhhh."

7

Goshumi wa . . .?
"What are your hobbies?" (PL3 implied)

- *shumi* means "hobbies/interests." In this situation it's natural to add the honorific prefix *go–* (even Shinnosuke says *goshumi* – see below).

8

Shinnosuke: *Ha . . . hai.*
"Ri . . . right."

9

Boku wa nohara o genki ippai kakemawaru no ga, daisuki nan desu.
"I just love to run around full of energy in an open field." (PL3)

- In this case, *hai* simply means that he understands the question and is going to answer it.
- *genki* is actually a noun meaning "good health/vitality." *Ippai* means "full of," so *genki ippai* means "full of vim/vitality," or "energetically."
- *kakemawaru* is a combination of the verbs *kakeru* = "run," and *mawaru* = "go around."
- *suki* = "liking/fondness," and *daisuki* means "great liking/fondness."

え……
10
……
ポッポさんのご趣味はなんですか？
え……ええ……
11
寝ることです
ジッとしてるのが大好きで……
12
え……
13
……
14
そ……それでポッポさんはどんな男性が好みですか？
え……そうですねえ……
15
木登りがうまい方が好きです
16

10

Poppo: *E . . .*
"Huh? . . ."

- *E* is used in this story with various implications. Considering the look of surprise on Poppo's face here, "Huh?" seems to be a reasonable English equivalent. Two frames later, however, the single *e* seems to be more of a verbal pause – "Uh. . ./Well. . .". The long *ē* means "yes" – a softer, more colloquial version of *hai*.

11

Shinnosuke: *Poppo-san no goshumi wa nan desu ka?*
"What is your hobby, Poppo-san?" (PL3)
Poppo: *E . . . ē . . .*
"Uh . . . yes . .

- Note how he uses her name like the pronoun "you" (he literally says "What is Poppo-san's hobby?").

12

Poppo: *Neru koto desu. Jitto shite-ru no ga dai-suki de . . .*
"It's sleeping. I just love to be still and quiet . . ." (PL3)

- *koto* means "thing/matter/event," but after a verb (*neru*) it means "the act of – ," that is, it makes the verb ("sleep") into a noun ("sleeping"). This is similar to the function of the particle *no* after a verb. For example, in the second sentence, *jitto shite-iru* means "be still and quiet," and *jitto shite-iru no (ga)"* becomes "to be still and quiet," or "being still and quiet." Rather than trying to give any rule for when to use *koto* and when to use *no*, we suggest lots of reading (especially Mangajin!) and listening to get a feel for how these are used.

13

Shinnosuke: *E . . .*
"Huh? . . ."

14

Shinnosuke: *So . . . sore de, Poppo-san wa donna dansei ga konomi desu ka?*
"Th . . . then, what kind of man do you prefer?" (PL3)

- *dansei* sounds more refined than simply *otoko*. Strictly speaking, the terms *osu* ("male") and *mesu* ("female") are used for animals.
- Note that *konomi* is written with the same *kanji* as *suki*. Although they are similar, *konomi* has more of the meaning of "preference/predilection/taste."

15

Poppo-san: *E . . . Sō desu nē.*
"Uh . . . Let's see." (PL3)

16

Poppo: *Ki-nobori ga umai kata ga suki desu.*
"I like men who are good at tree-climbing." (PL3)

- *Ki* = "tree," and *nobori* is from the verb *noboru* = "climb."
- *umai* can mean "delicious/tasty," but it also means "skillful/good at," as in this usage.

え……
17
す……すみません……僕木登りができないんです
16
え……
19
……
……
だけど僕は泥棒をつかまえたり追っぱらったりするのが得意です!!
よくほめられるんですよハハハハハ
20
え……
21
ポッポさんの得意なことはなんですか?
え……
22
ええ……私の得意なことは……
23

17 **Shinnosuke**: *E . . .*
"Huh? . . ."

18 **Shinnosuke**: *Su . . . sumimasen . . . Boku, kinobori ga dekinai n desu.*
"I . . . I'm sorry . . . I can't climb trees." (PL3)

- The particle *wa* has been omitted after the subject, *boku*. In this case, there is a slight pause where the particle has been omitted.
- *Boku* is an informal word for "I/me" used by males, especially boys and younger men.

19 **Poppo**: *E . . .*
"Huh? . . ."

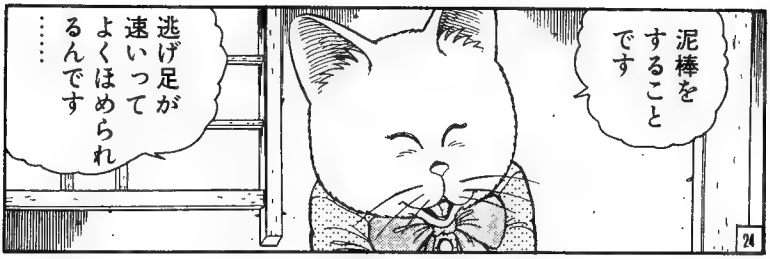
20 **Shinnosuke**: *Dakedo, boku wa dorobō o tsukamaetari opparattari suru no ga tokui desu.*
"But I'm good at catching and chasing away theives!!
Yoku homerareru n desu yo. Ha ha ha ha ha.
"I'm often praised (for it). Ha ha ha ha ha." (PL3)

- The ending *–tari* is used on two or more verbs when the actions are performed/occur intermittently. In this sentence, Shinnosuke is saying that sometimes he catches them and sometimes he just chases them away.
- *Tokui* is actually a noun meaning "one's forte/strong point," but it's used here almost like an adjective. Two frames later, *tokui na koto* is used to emphasize "the thing you're good at."
- *homerareru* is the passive form of the verb *homeru* = "praise."

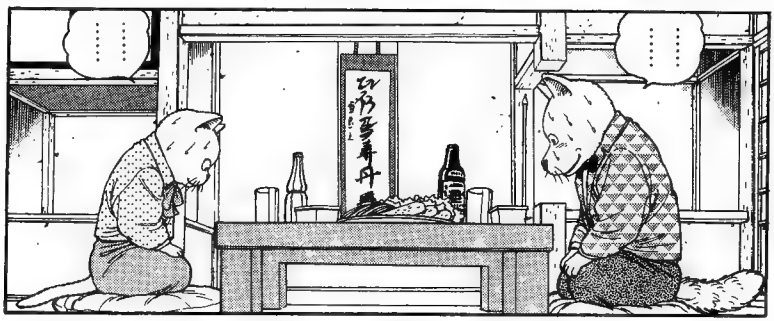
21 **Poppo**: *E . . .*
"Huh? . . ."

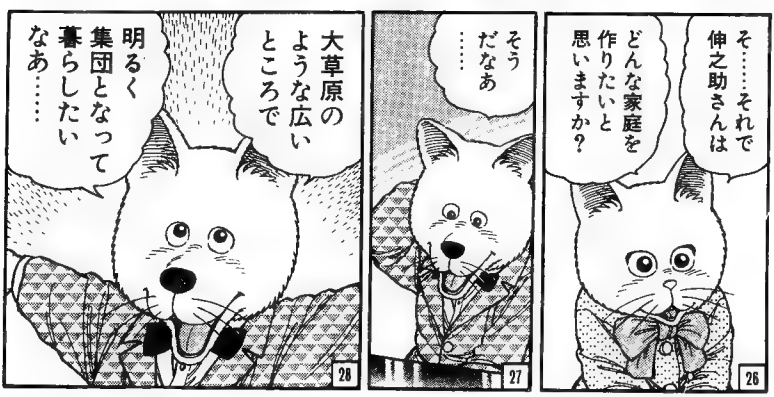
22 **Shinnosuke**: *Poppo-san no tokui-na koto wa nan desu ka?*
"What's your forte/specialty?" (PL3)
Poppo: *E . . .*
"Uh . . ."

23 **Poppo**: *Eē . . . Watashi no tokui-na koto wa . . .*
"Yes . . . My forte is . . .


泥棒をすることです
逃げ足が速いってよくほめられるんです……
24

え……
25


……
……


そ……それで伸之助さんは
どんな家庭を作りたいと思いますか？
26
そうだなあ……
27
大草原のような広いところで
明るく集団となって暮らしたいなあ……
28

24

Poppo: *Dorobō o suru koto desu.*
"It's stealing (things).
Nigeashi ga hayai tte yoku homerareru n desu.
"I'm often complimented as being quick at getaways." (PL3)

- *Dorobō* is a noun meaning "thief," and *dorobō o suru* means "steal."
- *nigeashi* is a combination of *nige*, from the verb *nigeru* = "run away/escape," and *ashi* meaning "foot/feet/leg(s)."
- *tte* is used like the particle *to* here – relating what someone else said.
- *yoku*, the adverb form of the adjective *yoi/ii*, means "frequently/often" here.

25

Shinnosuke: *E . . .*
"Huh? . . ."

26

Poppo: *So . . . sore de, Shinnosuke-san wa donna katei o tsukuritai to omoimasu ka?*
"Th . . . then, what kind of home do you think you'd like to have (build), Shinnosuke-san?" (PL3)

- *katei* = "home," and *tsukuritai* ("want to make/build/create") is from the verb *tsukuru*.
- Note that she uses his name instead of the pronoun "you."

27

Shinnosuke: *Sō da nā . . .*
"Let's see . . ." (PL2)

- Shinnosuke slips into PL2 here, which seems rather natural given his personality. It would not be strange at all, however, for a young man to say *Sō desu ne* here.

28

Shinnosuke: *Daisōgen no yō na hiroi tokoro de,*
"In a wide open place like the Great Plains,
akaruku shūdan to natte kurashitai nā . . .
"I'd like to live in a bright, cheerful group . . . (PL2)

- *. . . no yō na* = "like a . . ."
- *hiroi* means "big" in the sense of "wide/expansive."
- *akaruku* is the adverb form of *akarui* = "bright/cheerful."
- *shūdan to natte* = "becoming a group"
- *kurashitai* is from the verb *kurasu* = "live/dwell."
- It seems that in his enthusiasm, Shinnosuke has completely slipped into PL2.

え……
29
ポッポさんはどんな家庭を作りたいと思いますか？
え……ええ……
30
穴ぐらのような狭い所で
自分勝手に暮らしたいと思います
31
え……
32
……
……
33
やはりこのお見合いはまとまらなかった……

29

Poppo: *E . . .*
"Huh? . . ."

30

Shinnosuke: *Poppo-san wa donna katei o tsukuritai to omoimasu ka?*
"What kind of home do you think you'd like to have (build), Poppo-san?" (PL3)
Poppo: *E . . . ē . . .*
"Uh . . . yes, well . . ."

31

Poppo: *Anagura no yō na semai tokoro de*
"In a small place like a cellar,
jibun katte ni kurashitai to omoimasu.
"I'd like to live as I please." (PL3)

- *semai* = "small" in the sense "cramped/not much space."
- *katte* = "one's own convenience/as one wishes."

32

Shinnosuke: *E . . .*
"Huh? . . ."

33

Narration: *Yahari, kono omiai wa matomaranakatta . . .*
As one might expect, this *omiai* didn't work out.

- *yahari* has a wide range of nuances, but in this case, it shows that things turned out as might be expected.
- *matomaranakatta* is the plain negative past of the verb *matomaru* = "be concluded/consolidated/unified."

ポケットストーリー
38
「月娘」
作 もりまさやき
1
ね！
2
私 ゆうべ
カーテンあけて
寝たんだ。
3
……
えっ!?
4
ゆうべ
満月
だったから！
5

1

Title: *Poketto Sutōrī 38* *Tsuki-Musume* *saku • Mori Masayuki*
Pocket Story 38 **Moon-Girl** by • Mori Masayuki

- *saku* can mean "work/production/piece of workmanship." For example *Rodan no saku* = "a work by Rodin."

2

Girl: *Ne!*
"Hey!"

- In this situation "hey!" seems like a reasonable translation since she is using *ne!* to get his attention, but there are other words (*oi*) which would correspond to "hey!" in other situations.

3

Girl: *Watashi, yūbe kāten akete neta n da.*
"Last night I slept with the curtains open." (PL2)

- *yūbe* = "last night"
- *kāten* = "curtain" in katakana
- *akete* is the "continuing" form of the verb *akeru* ("open"), so *kāten akete neta* literally means "open(ed) the curtain and slept." (*neta* = plain past form of *neru* = "sleep")

4

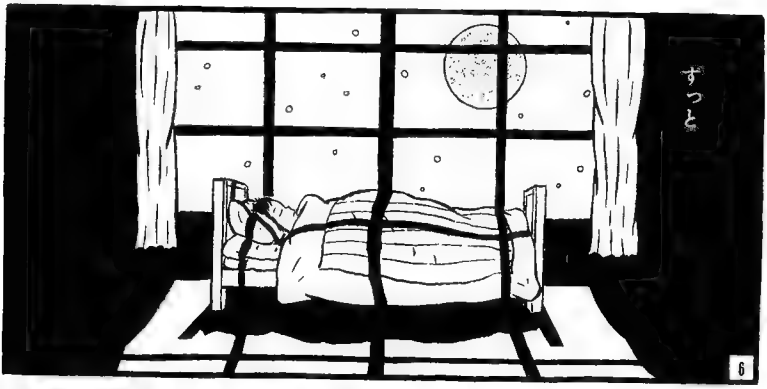
Boy: *E!?*
"Huh!?"

- The look on his face tells us this *E!?* is an expression of interest, rather than an indication of shock or being taken aback, as in the *Michael* story.

5

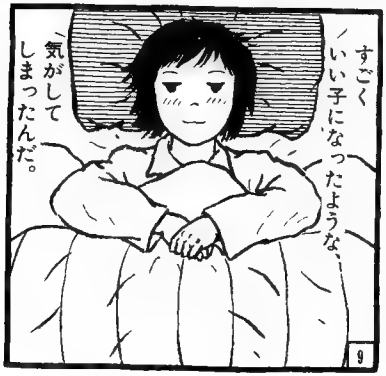
Girl: *Yūbe mangetsu datta kara!*
"Because there was a full moon last night!" (PL2)

- *datta* is the plain/abrupt (PL2) form of *deshita.*


ずっと
6

お月さんの光
あびて
寝たから
7

今朝
おきた時、
8


すごく
いい子になったような、
気がして
しまったんだ。
9

6

Girl: *Zutto*
"All night long . . .

- In this usage, *zutto* means "all through(out)/all the while."

7

Girl: *O-tsuki-san no hikari abite neta kara . . .*
"I slept bathed in the light of 'Mr. Moon,' so . . ."

- The word *tsuki* alone means "moon" (or "month"). Here, the honorific prefix *o-* has been added, and *–san* has been added as with a person's name. Young children, and adults talking to young children frequently use *-san* in this way.
- *abite* is the *–te* form of the verb *abiru*, which can mean "bathe" in the literal sense as well (*mizu o abiru* = "pour water over one's self/bathe with water")

8

Girl: *Kesa, okita toki,*
"This morning, when I got up,"

- *toki*, literally "time," can be used with a verb to tell "when" an event happened.

9

Girl: *Sugoku ii ko ni natta yō na ki ga shite shimatta n da.*
"I felt like I had become a very, very good girl." (PL2)

- *sugoku* is the adverb form of *sugoi*, which is used to express extremes, both positive and negative – "terrible/awful <–> wonderful/amazing."
- The word *ko* really means "child," but females, even into their teens or early 20's are more likely to be referred to as *ko* than are males.
- *natta* is the plain past form of the verb *naru* = "become," so *ii ko ni natta* = "became a good girl/child."
- *– yō na* = "like –/as if –," so *ii ko ni natta yō na* = "like (I) had become a good girl."
- In this usage, *ki* has the meaning of "feeling," and *– ki ga suru* = "feel that –." So, *ii ko ni natta yō na ki ga suru* = "feel that (I) had become a good girl."
- *shite shimatta* is an emphatic past form of the verb *suru*. The verb *shimau* (used in its past form, *shimatta* here) is frequently added to the *–te* form of other verbs (*shite* here) to make them more emphatic.

へ――……
11
10
ホントーは
オオカミ女じゃ
ないのか？
12
ギ――ッ!!
13
と、
それから
12年、
14

10 (Fingers pointed to the cheeks is a typical "cute" pose. Here, she is using a pencil.)

11 **Boy**: *Hē*
"Huh (You don't say)."

12 **Boy**: *Hontō wa ōkami-onna ja nai no ka?*
"Aren't you really a wolf-woman?" (PL2)

- *Hontō* means "truth/reality." It is written in katakana here for emphasis – he is stressing that the reality is . . ..
- *ōkami* = "wolf." Since "wolfman" is rendered as *Ōkami-otoko* in Japanese, *ōkami-onna* sounds smoother, or less contrived, than "wolf-woman" in English. There is a kanji available for *ōkami*, but it's written in katakana here probably to indicate that he stressed the word in some way.

13 **Girl**: *Gī!!*
(a grinding sound)

14 **Narration**: *To, sore kara jūni-nen,*
Then, twelve years later,

- The particle *to* serves to make all of the preceding text like a recollection or recounting of a story.

「2年前結婚しました。
去年娘が生まれました。
もう、
オバハンですわ。」
15
オメデトウ！
（ちょっと残念）。
16
お月さん、
昔
そんな子
いたこと
おぼえてますか？
17
いずれ
もうひとり
18
「いい子」に
頼みますね！
おわり。
19

15

Postcard: *Ni-nen mae kekkon shimashita. Kyonen musume ga umaremashita. Mō, obahan desu wa.*
"I married two years ago. Last year a daughter was born. I'm already an old woman." (PL3)

- *Obahan* is a variation of *obasan*, which really means "aunt," but is used to refer to any middle aged woman. Especially in the Kansai area, the ending *–san* becomes *–han*.

16

Young man: *Omedetō! (chotto zannen.)*
"Congratulations! (slight regrets.)

- *Omedetō* is a special form of the word *medetai*, an adjective meaning "auspicious/joyous/happy." From a usage standpoint, this corresponds with the English "Congratulations," but *omedetō* is actually a description of the situation.
- *chotto* means "a little."
- *Zannen* is a noun meaning "regret(s)/disappointment"

17

Young man: *O-tsuki-san, mukashi sonna ko ita koto oboete-masu ka?*
"Mr. Moon, do you remember that a long time ago there was such a girl?" (PL3)

- *mukashi* = "long ago"
- *sonna ko (ga) ita* = "there was such a girl," and *sonna ko (ga) ita koto* = "the fact that there was such a girl."
- *oboete-(i)masu* is a form of the verb *oboeru*, meaning "commit to memory/learn." So, *oboete-(i)masu* means "have committed to memory," or, as in this sentence, "remember."

18
19

Young man: *Izure, mō hitori . . . 'ii ko' ni tanomimasu ne!*
"One of these days, please make one more into a 'good girl'." (PL3)

- *Izure* = "one of these days/in due course/sooner or later"
- The particle *ni (ii ko ni tanomimasu)* means "into," so he is asking the moon to make one more into a good girl.
- *tanomimasu* is perhaps one step less formal/polite than *o-negai shimasu*, but it's used in the same way – when making a request.

Jimi-Hen じみへん

by

Nakazaki Tatsuya 中崎タツヤ

Nobody likes a sticky feeling on the skin, but Japanese people seem to find this especially unpleasant. Conversely, the clean, refreshed feeling just after a bath is especially appreciated in Japan. Ads for cosmetics/skincare products in Japan make liberal use of words such as *sappari* ("refreshing/clean") and *sukkiri* ("refreshing/light"). In this story, the word *neto neto* is used for "sticky," but *beta beta/beto beto* are other words for the same sensation.

Mentholatum (the name is usually abbreviated to *Mentamu* in Japanese) is widely known in Japan as a household remedy, but it has a reputation as being very *beta beta*. The gangster in this manga uses Mentholatum as an instrument of *neto neto/beta beta* to get his prisoner to talk.

The language in this manga is typical gangster talk. It's tempting to try using this style of speech in a humorous way, but make sure your audience knows you're joking. Also, remember what Japanese people sound like when they try to use English slang without having a good grasp on the subtleties of pronunciation necessary to make such speech effective.

1

FX: *Ka!*
(blazing of the sun)

2

Gangster: *Shabetta hō ga mi no tame da ze.*
"If you know what's good for you, you'll talk." (PL1)

- *Shabetta* is from the verb *shaberu* = "talk"
- *hō* (lit. "direction/side") is used when making comparisons. The past of a verb is typically used in this case, so you could think of this as "the side/direction of having talked (is better for you)."
- *mi* refers to one's self, including the physical self.
- *tame* = "benefit/advantage/good"
- *ze* is added for emphasis. This is a rough expression, used only by males, and it brings the sentence to PL1.

3

Gangster: *Shaberanē to kotchi ni mo kangae ga aru.*
"If you don't talk, we have a plan/idea too." (PL2)

- *Shaberanē* is a corruption of *shaberanai*. In very rough speech (especially that of gangsters), the vowel combination *ai* can become *ē*. The particle *to* on the end means "if/when."
- *kotchi* (literally "this way/direction") means "me," or "our side."
- *kangae* could be translated as plural – "We have some ideas. . ."

4

Gangster: *Shō ga nē. Are o tsukau ka.*
"Oh well. Shall we use *that*?" (PL1-2)
Sidekick 1: *Baka. Shabetchae.*
"Fool. Go on and talk." (PL1)

- *Shō ga nai* is an expression of resignation – "It can't be helped/What can you do?" Using *nē* instead of *nai* is typical gangster speech.
- *Shabetchae* is the abrupt command form of *shabetchau*, which is a contraction of *shabette shimau*, an emphatic form of *shaberu* = "talk."

5

Gangster: *Oi.*
"Hey." (PL2-1)
Sidekick 2: *Hai.*
"Yes sir."
Sidekick 1: *Shiranē zo. Shiranē zo.*
"I don't know. I don't know. {I'm not responsible for what happens now.}" (PL1)

- *Shiranē* is the "tough" slang version of *shiranai*, literally "I don't know," the plain negative form of the verb *shiru*. In addition to "know," however, *shiru* also has the implication "be concerned with/be involved in." For example, *Sore wa watashi no shitta koto ja nai* would mean "That's not my concern/That's none of my business."

6

FX: *Ka!*
(blazing of the sun)

7

(container): *Mensōre, O-tokuyō*
Mentholatum, Economy Size

- Mentholatum (*Mensorētamu*) is a well known product in Japan, but it's generally shortened to *Mentamu*. *Mensōre* is a ficticious name, but it would be readily understood as referring to Mentholatum.
- *tokuyō* can mean "thrift/economy" in the general sense of the word, as well as referring to economy-sized products. The "polite" prefix *o–* has been added (as is typically the case with products targeted at housewives/women).

8

Gangster: *Wakaru ka. Mensōre da.*
"Can you tell? It's Mentholatum." (PL2)
FX: *Netō*
(a **sticky** effect)

- The "standard" effects for stickiness include *neto neto (nettori)*, and *beta beta/beto beto (bettari/bettori)*.

9

Prisoner: *Oi. Nani o suru tsumori da.*
"Hey. What do you intend to do?" (PL2)

- The use of the word *nani* makes it clear that this is a question, so *ka* can be omitted. Using the abrupt form *da* makes the tone of this sentence more like "What the hell do you intend to do?"
- *tsumori* = "intention"

10

Gangster: *Sō yo. Ase de neto neto no karada ni nettori to Mensōre o nuru no yo.*
"That's right. We're going to smear Mentholatum on your sweaty, sticky body." (PL2)

- *Ase de neto neto* = "sticky with sweat"
  Ase de neto neto no karada = "body which is sticky with sweat"
- *nettori to nuru* = "rub stickily" → "smear"

11

Prisoner: *Temēra ni wa hito no kokoro ga nē no ka.*
"Don't you have human hearts? (What kind of animals are you?) (PL2)

- *temē* is a corrupted form of *temae*, a versatile word (sometimes written with the kanji for "hand" and "before/infront of") which can mean "I/me" or "you." Meaning "you," however, it's an even rougher form of *o-mae*, a rough, slang form used by males. The suffix *–ra* is a plain/abrupt way of making a plural.
- *hito* is used here in the sense of "human being," so *hito no kokoro* = "the heart of a human being."
- *nē no ka* = *nai no ka* in gangster-ese.

12

Sidekick 2: *Shabetchae yo.*
"(Go ahead and) talk!" (PL1)
FX: *Nurī*
Smear/rub
Prisoner: *Hī. . . kibochi warū.*
"(Scream). . . horrible/disgusting. (PL2-1)

- *nurī* is from the verb *nuru* = "rub."
- *kibochi waru* is *kimochi warui* said in a whining tone (or with a stuffy nose).

13

Gangster: *Konna no wa mada jo no kuchi yo.*
"This is just the beginning.
Tappuri Mensōre o nutta ue kara,
"After we rub on plenty of Mentholatum,
fuku o kisete yaru.
"we'll put clothes on you." (PL2)

- *Konna no wa* = "this kind of (treatment/torture)."
- *jo no kuchi* = "the start/beginning"
- *nutta* is the plain past form of the verb *nuru* = "rub."
- You could think of *ue* as meaning "on top of (rubbing on Mentholatum)" → "after (rubbing on Mentholatum)."
- *kisete* is from *kiseru* = "put (clothes) on/clothe."
- The verb *yaru* is a condescending word meaning "do for/give to (someone)," although in this case it has the nuance "do to someone."

14

Prisoner: *Shaberu kara, shaberu kara.*
"I'll talk, I'll talk." (PL2)

- The *kara* means "because/so." He's saying "I'll talk so (don't do that to me)."

Political Cartoon

by
Gōda Yoshiie

The Ishihara-san Who Can Say "No"

It seems that not all Japanese people take Ishihara-san completely seriously

シアターアッパレ

Shiatā Appare
Bravo Theater

Title: *Nō to Ieru Ishihara-san*
The Ishihara-san Who Can Say "No"

- I think most of you probably know about Ishihara Shintarō, the novelist-turned-politician who recently wrote a book entitled *Nō to Ieru Nihon* ("A Japan That Can Say 'No'").
- *Ieru* means "can say." It's the "potential form" of the verb *iu* ("say").
- Notice how a verb, or a verb phrase (*Nō to ieru* - "can say 'No'") is used to modify a noun (*Ishihara-san*). Being able to use verbs/verb phrases this way (like adjectives) is very convenient. There is no change in the word order of the phrase.

Background: **In the first 2 frames,** *two members of the LDP, Mitsutsuka and Nishioka are "discussing" the recently imposed consumption tax (a 3% tax on almost all goods and services). After a public outcry, the LDP considered exempting foodstuffs from the tax. (In the end, foodstuffs were not exempted.) Ishihara-san is also a member of the LDP, but we suspect this scene (as well as the following scenes) were simply devised by the cartoonist to set up the final pun.*

1

Nishioka: *Shokuryōhin o hi-kazei ni suru nante, muri desu yo.*
"Making foodstuffs exempt from the tax, it's impossible!" (PL3)

- *kazei* = "taxation," *kazei suru* = "tax/levy a tax." The prefix *hi-* means "not___ /un-," so *hi-kazei ni suru* means "exempt from taxation/make not-taxable."
- *nante* has the implication "the very idea of (making foodstuffs exempt from the tax)."

Mitsutsuka: *Shikashi, ima sara minaoshi wa dekinai nante, totemo ienai ja nai ka.*
"But, there's no way we can say that it's too late to reconsider." (PL2)

- *ima* = "now," *sara (ni)* = "more and more/furthermore," and *ima sara* = "now, after so long a time/at this belated time/no more."
- *minaoshi* is a combination of *mi* from the verb *miru* ("look") and *naoshi* from the verb *naosu*, which means "re-___ /___ again (correctly). So, *minaosu* means "look at again/reconsider," and *minaoshi wa dekinai* means "can not reconsider."
- *totemo*, with a negative verb means "absolutely." *Ienai* means "can not say," so *totemo ienai* means "absolutely can not say/there is no way (we) could say."
- The ending *ja nai ka* is the PL2 contraction of *de wa arimasen ka* ("is it not?"). It functions a little like *deshō*, in that the speaker expects agreement.

2

Ishihara: *Mitsutsuka-san, Nō to ieru Jimin-tō ni naranakucha ikemasen yo.*
"Mitsutsuka-san, you have to become an LDP that can say 'No'!" (PL3)

- *Jimin-tō* is a contraction of *Jiyū* ("freedom/liberty"), *Minshu* ("democracy"), *tō* ("[political] party"), the Liberal Democratic Party, or LDP.
- *naranakucha* is a contraction of *naranakute wa*, from the verb *naru* ("become"). *Ikemasen* means "will not do/no good," so *naranakucha ikemasen* means "must become."

Background: **In frames 3 & 4,** *Moriyama, after serving several years in the Sangiin (Upper House, or House of Councilors), wanted to switch and run for the Shūgiin (Lower House, or House of Representatives). Abe, who is head of the Abe Faction in the LDP, tells her to wait until she has resigned her post as Chief Cabinet Secretary.*

(continued next page)

3

Abe: *Dōshite mo Shū-in ni kuragae suru to iu no nara, Kanbō Chōkan o yamete kara ni shiro.*
"If (you say that) you're absolutely determined to change to the House of Representatives, make it after you resign (as) Chief Cabinet Secretary." (PL2)

- *Dōshite* means "how/in what way/why," and *dōshite mo* means "at any cost/no matter what."
- *Shū-in* is shortened from *Shūgiin*, the Japanese House of Representatives (Lower House). The House of Councilors (Upper House) is *Sangiin*, or *San-in*.
- *kuragae* is written with the kanji for "saddle" (*kura*) and "change" (*kae*, from the verb *kaeru*, becomes *gae* in this combination). *Kuragae* can refer to a change of jobs, living quarters, or even girl/boy friend.
- *shiro* is the abrupt command form of *suru*. Abe is the *Kanji-chō* (Secretary General) of the LDP, so he can use this form.

Moriyama: *Hai, wakarimashita. Kuragae shimasen.*
"Yes sir, I won't change." (PL3)

- *wakarimashita* literally means "understood/I understand."

4

Ishihara: *Moriyama-san, Nō to ieru seijika ni naranakereba ikemasen.*
"Moriyama-san, you must become a politician who can say 'No'." (PL3)

- *seiji* = "government/politics" • *seiji-ka* = "politician"
- *naranakereba ikemasen* is perhaps a more conventional way of saying "must become." *Naranakereba* literally means "if (you) do not become," and *ikemasen* means "will not do/no good."

Background: **Frames 5 & 6** *show Tanaka Makiko, daughter of Tanaka Kakuei, the former prime minister who resigned as a result of pressure arising from the "Lockheed Scandal." He has since retired from politics because of his health. Members of the Tanaka Faction of the LDP wanted his daughter, Makiko, to run for office and thereby allow their faction to continue to exist.*

5

Makiko: *Chichi no ato o tsuide, Shū-in-sen ni deru tsumori wa arimasen.*
"I have no intention of following after my father and running for the House of Representatives." (PL3)

- *Chichi* is used to refer to your own father, while someone else's father is *otōsan*.
- *tsuide* is the "continuing" form of the verb *tsugu*, meaning "follow/succeed/inherit." By itself, *ato* can mean "sequel/successor," but the combination *ato o tsugu* is used almost like a single word.
- *Shū-in-sen* is a contraction of *Shūgiin* ("House of Representatives"), and *senkyo* ("election"). *Senkyo ni deru* ("appear in an election") would mean "run (for an elected office").
- *tsumori* = "intention." Again, a verb clause (*Shū-in-sen ni deru* = "Enter the election for the House of Representatives/Run for the House of Representatives") modifies a noun (*tsumori*).

6

Ishihara: *Makiko-san, donna atsuryoku ga atta no ka shirimasen ga, Nō to ieru josei ni narinasai.*
"Makiko-san, I don't know what kind of pressure there was, but (you should) become a woman who can say 'No'." (PL3)

- *Donna atsuryoku ga atta no ka* is a question ("What kind of pressure was there?"). Notice that the word order does not change (as it does in English) when this is used as a clause within a sentence. The *no* before *ka* is not absolutely necessary here, but it does seem to make the sentence easier to understand aurally.
- *Narinasai* is actually a direct command form of the verb *naru* ("become"), but because it uses *-nasai*, a form of the honorific verb *nasaru*, it is inherently more polite than *nare* the abrupt command form of *naru*. Depending on the tone of voice, *narinasai* would be firm, but gentle.

Background: *We have little information available about the farmer and the cow.*

7

Farmer: *Hanako, suman ga asu omae wa niku-ya ni utte shimau da.*
"Hanako, I'm sorry but tomorrow I'm going to sell you off to a butcher." (PL2)

- *suman* is a PL2 version of *sumimasen* ("I'm sorry"). The use of a single *n* sound (*suman*) instead of a *-nai* ending (*sumanai*) is frequently associated with rural dialects or the speech of older people.
- *omae* is an informal, abrupt word for "you." It is used mostly by men to their peers or subordinates, but may be used by women in addressing animals or children.
- *shimau* is a verb that literally means "complete/conclude," but is frequently combined with other verbs (*uru* = "sell" in this case) to add emphasis.
- The use of *da* after the verb, without *n* or *no* in between, makes this speech sound very rustic.

8

Ishihara: *Nō to ieru ushi ni narinasai.*
"Become a cow that can say 'No'." (PL3)

Cow: *Mō*
Moo (or, pun on a colloquial expression of mild disgust)

- While the word "no" is written in English letters in the other frames, it is written in hiragana here, in order to emphasize the "pun" with *mō*.
- Although the spelling is similar to the English "Moo," the "Mō" of a Japanese cow sounds like "mow," as in "mow the grass," i.e. it rhymes with "No."
- In addition to being the sound of a cow, the word *mō* is also used to indicate mild disgust. In this usage, *mō* literally means "already/now," for example *Mō takusan (desu)* means something like "That's enough (already)." *Mō iya (desu)* means "That's disagreeable (already)," or "I've had it (with that)."

大東京ビンボー生活マニュアル

Dai-Tōkyō Binbō Seikatsu Manyuaru

Manual for Cheap Living in Greater Tokyo

by

Maekawa Tsukasa

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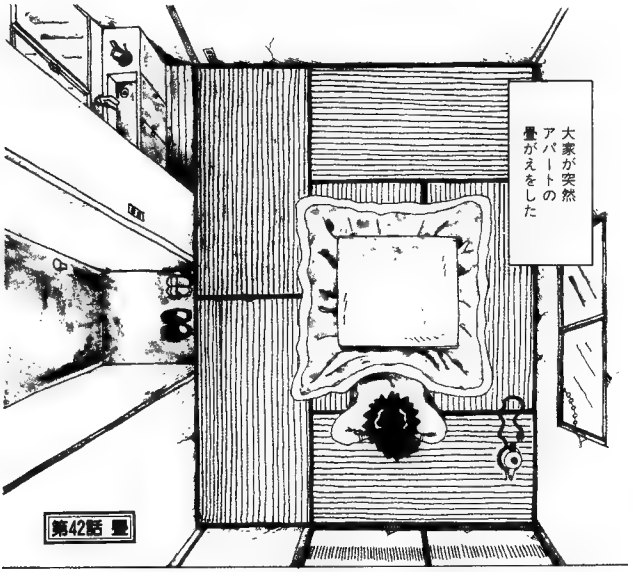
- ***Binbō*** literally means "poverty," but in this case "cheap" seems a little more appropriate. The "hero" of this series is Kōsuke, a young college graduate who chooses to live a simple, no-frills life. He works only part-time jobs and spends his time reading, loafing, and enjoying the simple pleasures of life. Although he enjoys books and one of his part-time jobs is in a used book store, he apparently has no ambitions.

In spite of the fact that Kōsuke breaks many of the rules of Japanese society — he's lazy, he is an adult but has no regular job — everyone likes him and seems to respect his independence. Kōsuke combines a "Don't worry, be happy" philosophy with traditional Japanese values. He is always willing to help others, but he usually gets something out of the deal in return. Kōsuke enjoys his "poverty" and takes pleasure in finding innovative ways of living on the cheap.

In the opening story of the series, there is a satirical scene with people carrying banners saying *Binbō wa fasshon da* ("*Binbō* is (a) fashion") and *Binbō wa shisō da* ("*Binbō* is an ideology") so we can tell right away that this is a different concept of *binbō*. As we point out in the Basic Japanese column in this issue, the fact that *binbō* is being used in an unconventional sense is one reason it is written in katakana, rather than kanji.

The kanji for *binbō* are 貧乏, but because these kanji are used in other words with the meaning or "poor, meager, scanty," they seem to suggest an image which does not accurately reflect Kōsuke's lifestyle. Perhaps for this reason as well, *binbō* is written here in katakana.

六畳一間
Rokujō Hitoma
"A Six-mat Room"



Kōsuke lives in what is called an *apāto* — from the English word "apartment." But as you can see, it's a little different from a Western-style apartment. Actually, Kōsuke uses the word *heya* ("room") more often to refer to his living quarters, and this somehow seems more appropriate. The size of a Japanese-style room is measured by the number of *tatami* mats it contains. Kōsuke's room has six mats, so it's called *rokujō*. The word *hitoma* means "one space/room."

There is a sink in the room, but the toilet (Japanese-style, of course) is at the end of the hall, and there is no bath. People who live in *apāto* like this go to the public bath (*sentō*). The futon is put away in the closet (*oshi-ire*) during the day. In this illustration Kōsuke is lying under the *kotatsu*, a low table with a heater underneath and a quilt around the edges.

Narration:
Ōya ga totsuzen apāto no tatami-gae o shita.
"Out of the blue, the landlord changed the tatami in the apartment."

- *totsuzen* = "suddenly/unexpectedly"
- The *-gae* in *tatami-gae* is from the verb *kaeru* = "change."

カノジョ
Kanojo
"Her/The Girlfriend"

Hiroko is her name, but she is almost always referred to as *kanojo*, usually written in katakana. *Kanojo* can be used as a pronoun meaning simply "her," but it's also commonly used to mean "girlfriend." The ambiguity of this term is appropriate for Hiroko's relationship to Kōsuke. She visits his apartment, but never spends the night; in fact, the only "display of affection" we ever see is holding hands.

A! Shūden ga . . .
"Ah! The last train . . ."

第70話 かつ丼
ボリュームたっぷりのかつ丼が食いたくなると学生の頃バイトしていた築地のかつ丼屋に出かける
大山魚店
カラカラ
1
5人座れば満席のその店はいつも一杯でシャリは正午すぎるとなくなってしまう
丼
カラカラ
2
こんにちは
3

1

Title: *Dai Nanajū Wa Katsudon*
Story No. 70: Katsudon

- The *katsu* in *katsudon* generally refers to *ton katsu* = "pork cutlet" (*ton* = "pork," and *katsu* is an abbreviated form of *katsuretsu* = "cutlet"). *Don* is a shortened form of *donburi*, a bowl which is filled about 2/3 full with steamed rice, and covered with various toppings.

Narration: *Boryūmu tappuri no katsudon ga kuitaku naru to, gakusei no koro baito shite-ita Tsukiji no katsudon-ya ni dekakeru.*
When I develop a hunger for (want to have) a katsudon with plenty of volume to it, I set out for the katsudon shop in Tsukiji where I used to work part time when I was a student.

Sound FX: *Kara kara*
(Clack clack of wooden *geta* sandals)

- *Boryūmu* is "volume" transliterated into katakana. This term is frequently used in refering to food – *boryūmu ga aru* = "it has volume/is substantial."
- *tappuri* means "full of – /generous measure of –"
- The *kui* in *kuitaku naru* is from the verb *kuu*, a slang word for "eat" used almost exclusively by males (a woman might use it in referring to an animal). *Kuitai* means "want to eat," and since *naru* means "become/grow," *kuitaku naru* means something like "develop a craving/hunger for."
- Used after a verb this way, the particle *to* means "if/when."
- *baito* is a shortened, slang form of *arubaito* = "part-time job" (from the German *arbeit*).
- *Tsukiji* is an area of Tōkyō probably best known for its fish market.
- The ending *-ya*, as in *katsudon-ya*, refers to a shop, or a person engaged in a certain trade.

2

Narration: *Gonin suwareba manseki no sono mise wa itsumo ippai de, shari wa shōgo sugiru to naku natte shimau.*
That shop (which is full when five people sit down) is always crowded, and after midday, they run out of rice. (PL2)

- *Gonin* = "five people"
- *suwareba* is the conditional ("if/when") form of the verb *suwaru* = "sit down," so *Gonin suwareba* means "if/when five people sit down." *Manseki* = literally "full seat(s),"
- The phrase *Gonin suwareba manseki no* modifies *sono mise* ("that shop").
- Although *ippai* is written with the characters for "one cup(ful)," here, it means "full/crowded."
- *sugiru* = "pass/be past," *shōgo* = "midday/high noon." Again, the particle *to* gives a conditional meaning of "if/when." *shōgo sugiru to* = literally, "when it passes noon."
- *shari* is a term for cooked rice, originally used by *sushi* shops.
- *naku natte shimau* is an emphatic form of *naka naru* = "run out/be gone."

Sign: *Chikaku wa demae shimasu*
"We deliver nearby" (PL3)

- *demae* = "delivery service (from a restaurant)." *Demae suru* = "deliver (food)."

3

Kōsuke: *Konnichi wa*
"Hello"

やあ
コーちゃん
しばらく!!
アう
かつ丼
ください
あいよ!!
4
5
1センチもある肉に
米はササニシキ
なのに値段は400円だ
元気そう
だね
じゅ
じゅ〜
じゅっ
じゃっ
6
7
あっコーちゃんさっそくで
悪いけどさあ
カドの
栄魚店まで
出前たのまれて
くれないかなあ
いいえよ
気をつけてや
ほーい
8
9

4

Cook: *Yā, Kōchan shibaraku!!*
"Hey, Kōchan, it's been a while (a long time)!!" (PL2)
Woman: *Ara*
"Oh!" (used primarily by women)

- *Yā* is an informal greeting used by males.
- *-chan* is an informal version of *-san* used with the names (usually first names) of close friends, children or some animals. His (given) name is *Kōsuke*, but this is shortened to *Kō* for combining with *–chan*.
- *shibaraku* = literally "a short time/a brief spell."

5

Kōsuke: *Katsudon kudasai*
"Katsudon please." (PL3)
Cook: *Ai yo!!*
"OK, you got it!!" (PL2)

- *Ai* is a corrupted form of *hai*; *yo* is added for emphasis. (Don't use this with your boss.)

6

Narration: *Issenchi mo aru niku ni, kome wa Sasa Nishiki na no ni, nedan wa yonhyaku-en da.*
Meat a full centimeter (thick) and the rice is *Sasa Nishiki* but even so, the price is ¥400." (PL2)

- *Issenchi mo aru* = "There is a full centimeter;" *Issenchi mo aru niku* = "Meat of which there is a full centimeter." Using the particle *mo* implies that 1 centimeter is thicker than usual. (Because a *tonkatsu* is breaded, it's possible to use pretty thin slices of pork.)
- In this usage, . . . *niku ni* means "in addition to meat . . ."
- Before cooking, rice is called *kome*; after cooking, it's *gohan* or *meshi* (*meshi* is used by males, and in cooking terminology).
- *Sasa Nishiki* is one of the best types of rice.
- *no ni* means "even though/in spite of the fact that –." The particle *na* wouldn't be necessary if there were a verb.

Cook: *Genki-sō da ne.*
"You look like you're doing well (in good health)." (PL2)

- The suffix *–sō* means "looks like/appears that."
- Even if this were "dressed up" to PL3 by making it *Genki-sō desu ne*, it's hard to imagine it without the *ne*.

7

Sound FX: *Ju jū ju! ja! pachi pachi*
(sound of a breaded cutlet being deep fried)

- *Jū* is the standard "sizzling" sound. *pachi* is a crackling, or in this case, popping sound.

8

Cook: *A! Kōchan, sassoku de warui kedo sā,*
"Ah! Kōchan, I'm sorry (to ask you) right off the bat, but
kado no Sakae Uo-ten made demae tanomarete kurenai ka nā.
"I wonder if you'd let me ask you to make a delivery to Sakae Fish Shop on the corner." (PL2)

- *sassoku* = "right away/immediately" • *warui* literally means "bad," so he's saying something like "It's bad (of me to ask you) as soon as you walk in, but . . ."
- *kedo* = informal word for "but," and *sā* simply creates a verbal pause.
- *tanomarete* is the passive form of the verb *tanomu* = "ask/request." *demae (o) tanomu* = "ask (someone) to make a delivery."

(continued next page)

岡持ちを持ちながら
意外なほどスムーズに
人通りの多い路地を
通りぬけることができた
天ぷら
腕はおちちゃいないな
10
毎度～
まあコーちゃんどうしたの？またバイト？
11
いえ
ちょいととーちゃん!!
12
よーっあいかわらずビンボーしてっか？
13
休んでおいきよ
かつ丼注文してあるんで……
14
今度ゆっくりおいでよ
ドモ
サケの肴持ってきな
15
こんちは
アラ
16

(continued from previous page)

- *kurenai* is from the verb *kureru* = "do for/give to (a subordinate or equal)." Used with the *–te* form of a verb, it means "won't you please — ." So literally, *demae tanomarete kurenai* would mean "won't you please be asked to make a delivery." This use of the passive form is not typical – perhaps the cook is hesitant to make a direct request.

Kōsuke: *Ii 'su yo.*
"Sure." (PL3-2)

- *'su* is a contraction of *desu*. He is showing respect in an informal kind of way.

9

Cook: *Ki o tsukete ne.*
"Be careful, now." (PL2)
Kōsuke: *Hāi.*

10

Narration: *Okamochi o mochinagara, igai na hodo sumūzu ni hito-dōri no ōi roji o tōrinukeru koto ga dekita.*
Carrying the *okamochi* delivery box, I was able to cut through the crowded alley surprisingly smoothly. (PL2)

- The ending *–nagara* on a verb means "while –." It is used here with *motsu* = "hold."
- *igai na hodo* = "to a surprising degree/extent."
- *sumūzu* = "smooth," *sumūzu ni* = "smoothly/with smoothness."
- *hito* = "person/people," and *–dōri* is from the verb *tōru* = "pass by," so *hito-dōri* = "people passing by." *Ōi* means "lots of/numerous," so *hito-dōri no ōi* means "crowded."
- *Tōrinukeru* means "cut through/make one's way through."

Kōsuke: *Ude wa ochicha-inai na.*
"I haven't lost the touch." (PL2)
"Sound" FX: *Sui sui sui*
(indicates a light or smooth motion)

- *ude* literally means "arm," but is used to refer to a skill as well.
- *ochicha* is a slang contraction of *ochite wa*, from the verb *ochiru*, literally "drop/fall off/decline." *Ude wa ochiru* means "lose a skill/become less skillful."

11

Kōsuke: *Maido*
(greeting or "thank you" given to regular customers – literally "every time.")
Wife: *Mā, Kōchan. Dō shita no? Mata baito?*
"Well, Kōchan. What happened? Are you working part time again?" (PL2)

- *Dō* = literally "how/in what way." The particle *no* indicates a question.
- *baito* = *arubaito* ("part-time job")

12

Kōsuke: *Ie.*
"No."
Wife: *Choito Tōchan!!*
"Hey, Papa." (PL2)

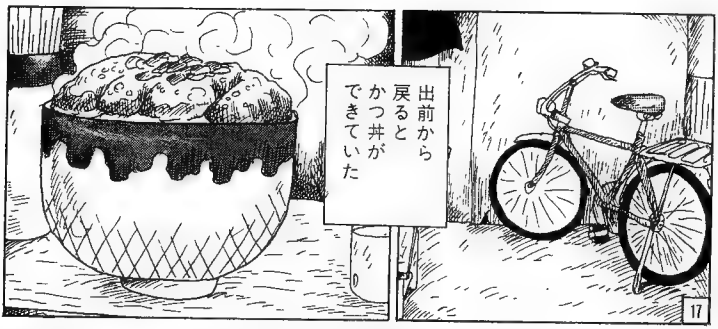
- *choito* = *chotto* = literally "a little." This word is used to call someone's attention since it implies something like *Choito kite (kudasai)* = "Please come here just a minute."
- She calls her husband *Tōchan*, a child's word for "Papa."

13

Husband: *Yō! Aikawarazu binbō shite kka?*
"Hey! Are you still as poor as ever? (PL2)

- *Aikawarazu* = "as usual/as always."
- *binbō* is actually a noun meaning "poverty/destitution," and *binbō suru* means "become poor/be reduced to poverty." *Binbō shite-iru* means "be in poverty/be poor." *Binbō shite kka* is a contraction of *Binbō shite-(i)ru (no) ka* = "Are you in poverty/poor?"

(continued next page)


出前から
戻ると
かつ丼が
できていた
17

バイト料出せないけど
今日(きょう)は　それ
サービスしちゃうよ
カリッ
18

(continued from previous page)

14

Wife: *Yasunde o-iki yo.*
"Take a break before you go. (PL3-2)
Kōsuke: *Katsudon chūmon shite-aru n de . . .*
"I have a *katsudon* ordered, so . . . (no final verb, so indeterminate; PL3 implied)

- *o-iki* is an abbreviated form of *o-ikinasai*, a "friendly command form" of the verb *iku* = "go." *Yasunde* is the continuing form of the verb *yasumu* = "take a rest/break," so *yasunde o-iki* means "take a break and (then) go."
- *aru* with the *–te* form of a verb indicates that an action has been made or completed.
- *n de* = *no de* = "so/because."

15

Husband: *Sake no sakana motte ki na.*
"Take this (condiment) to have with *sake*/a drink." (PL2)

- This *sakana* refers to any relish/condiment eaten with a drink – not necessarily fish.
- *Sake* refers to alcoholic beverages in general. *Nihon-shu* is the term used to specifically refer to what Westeners call *sake*.
- *motte ki na* is an abbreviation of *motte iki nasai*, a "friendly command form" of *motte iku* = "take (with)."

Wife: *Kondo yukkuri oide yo.*
"Next time stay a while." (PL3-2)

- *Kondo* = "this time/next time."
- *yukkuri* = "slowly/leisurely."
- *oide* is an inherently "polite" (honorific) word which can mean "come," "be," or "go." It's commonly used when offering an invitation.

Kōsuke: *Domo*
"Thanks."
(package): *himono* (dried fish)

16

Housewife: *Ara*
"Oh!"
Kōsuke: *Konchi wa*
(contraction of *konnichi wa*)
"Hi." (PL2-3)
Sound FX: *kiko kiko*
(**creak creak** of the old bicycle)

- *konchi* is an abbreviated form of *konnichi*.

17

Narration: *Demae kara modoru to katsudon ga dekite-ita.*
When I returned from the delivery, the *katsudon* was ready. (PL2)

- *Modoru* = "come back/return." The *to* after it means "when."
- *dekite-iru* means "is completed/ready," so *dekite-ita* means "was completed/ready."

18

Sound FX: *Kari!*
(**Crunch** of biting into a crispy *ton katsu*)
Cook: *Baito-ryō dasenai kedo, kyō wa sore sābisu shichau yo.*
"I can't pay part-time salary, but today that's on the house." (PL2)

- *Baito* = "part-time job (slang)," and *baito-ryō* is "money paid to a part-time employee."
- *dasu* = "pay" (literally "put out"). *daseru* means "can pay/put out," and *dasenai* means "can not pay/put out."
- *sābisu* is the English word "service," but its usage is slightly different in Japanese. *Sābisu suru* means to offer something (to a customer) for free/as a "service." *shichau* is a contraction of *shite shimau*, and emphatic version of *suru*.

Yes, this is the end.

Stories in this series tend to be "slice of life" episodes that don't have a punchline or *ochi*.

Japanese on the Computer

What's Available in the U.S.

If you want to handle Japanese text on your computer there are three basic categories of software. Here's a summary of what's available for U.S. users.

	Desktop Publishing	Word Processing	Other Types
For the Mac	* Kanji PageMaker 3.0 * EGBook 1.4	* EGWord 4.0 * ByWord 1.0 * TurboWriter 1.1 MacWrite IIJ NISUS	* KanjiTalk * MacKanji 6.0 * MacVJE 2.1 * SweetJAM 4.5
For the PC		* EW Plus * MOKE Tokyo Star II	JALM

The asterisk (*) indicates the more "mainstream" software packages — those which are readily available in the U.S., or at least those for which we were able to readily get information. There are other programs in the development stage. Here's a little more info about the individual packages.

KanjiTalk (Mac)

There is talk at Apple of making one unified system software package which would handle any language in the world, but at present, system softwares (operating systems) are "language specific." The Japanese version of the Mac operating system is called KanjiTalk. You need KanjiTalk to run Japanese language software (it's included in some programs). A "switcher" lets you keep KanjiTalk and the English operating system on the same disk and switch between the two.

KanjiTalk is a package of files and utilities which includes a "front end processor" that converts English letter input into kana and kanji, and a basic "dictionary" for kana-to-kanji conversion. KanjiTalk can be used with TeachText, which comes on most Mac systems, to do basic Japanese text entry.

KanjiTalk is available directly from Apple, but first you have to join the APDA (Apple Professional Developers' Association). It costs $20 to become an APDA member. For this fee you are allowed to purchase operating systems and other neat stuff from Apple, and you get a 1-year subscription to their newsletter. KanjiTalk costs $70 from APDA but comes with no English documentation, so unless you're really interested in joining APDA, you're probably better off getting the package called MacKanji.

MacKanji 6.0 (Mac)

Some enterprising souls at a place called Linguists' Software bundled KanjiTalk together with some fonts and a few utilities, and called it MacKanji. If you just want to do basic things like maybe write a letter or create Japanese text to cut and paste, this would probably do the job. It contains the latest version of KanjiTalk, and is numbered accordingly. MacKanji contains the features of KanjiTalk plus a basic text editor called miniWriter, a system switcher (makes it possible to keep operating systems for several different languages on the same hard disk and switch between them), an English & Japanese Manual (52 pages), and some other utilities.

List price for MacKanji is $99.95.

MacVJE 1.2 (Mac)

You can think of MacVJE as a way to beef up KanjiTalk, the Japanese operating system for Macintosh. MacVJE is called a front end processor, which is what converts phonetic English letter input into kana, and kana into kanji. KanjiTalk contains a front end processor, so it can do the basic conversion, but MacVJE has a larger dictionary (45,000 words and phrases) which helps it recognize prefixes, suffixes, particles, auxiliary verbs, and colloquial expressions) for faster and more accurate conversion.

List price for MacVJE is $249.

SweetJAM 4.5 (Mac)

In many ways Sweet JAM is a neat program. It allows you to enter and print Japanese using English software, running on the English operating system.

SweetJAM might be compared to a person who is really very nice, but has one annoying quirk that tends to make you overlook all their other wonderful qualities. The quirk in SweetJAM is editing. Japanese characters take up two bytes, as opposed to one for English letters. SweetJAM is putting these two-byte characters into a system designed to handle one-byte characters. When you start entering Japanese, the blinking cursor shifts to the right from its "true"position. So when you delete, a character several spaces off to the left of the cursor is deleted. Since Japanese characters take up two bytes, they can be split, allowing you to experience *moji-bake* ("character garbling"). On the bright side, you can learn to work around these quirks, and SweetJAM does have its fans.

SweetJAM lists for $299.

EGWord 4.0 (Mac)

The old standby: EGWord, developed by ERGOSOFT Corp. of Tokyo, was one of the first Japanese word processing programs for the Mac and is still the most widely used both in Japan and in the U.S.. For a while it had no real competition and the program stayed pretty much the same. Recently other word processing softwares such as ByWord, TurboWriter, and now the Japanese version of MacWrite II have appeared, and EGWord has been upgraded. The most notable improvement seems to be in EGBridge, the front end processor included with EGWord. The new version of EGBridge contains a more sophisticated dictionary, for more accurate kana-to-kanji conversion.

List price for EGWord is $499.

ByWord 1.0 (Mac)

A more recent addition to the world of Japanese word processing software for the Mac, ByWord was developed by a company called the Ministry of Software in San Jose. Like TurboWriter, ByWord seems to be designed more for bilingual use, or use by non-native speakers of Japanese. For example, ByWord will run on the English operating system as an English-only word processor, and you have the option of menus in English or Japanese.

List price for ByWord is $299.

(Why is ByWord so much cheaper than EGWord? One reason is that EGWord contains EGBridge, a front end processor with a dictionary more sophisticated than the one in KanjiTalk. ByWord does not contain a special front end processor, so when it runs on KanjiTalk, it uses the KanjiTalk dictionary. To get faster, more accurate kana-kanji conversion, some people use a separate front end processor, such as MacVJE, with ByWord.)

TurboWriter 1.1 (Mac)

Described as "a full-featured bilingual Japanese word processor," TurboWriter was developed by TransPac, here in the U.S.. Turbowriter is a complete package in itself — it includes the KanjiTalk Japanese operating system, and an input program called TurboJip (like EGBridge with EGWord, or the separate program MacVJE). Menus and dialog boxes in TurboWriter automatically switch languages based on the operating system being used.

TurboWriter lists for $495.

Kanji PageMaker 3.0

What can we say? This is the Japanese version of that well-known desktop publishing program from the Aldus Corporation. From what we've heard, people who are familiar with English PageMaker can pretty much intuitively use Kanji PageMaker.

List Price for Kanji PageMaker is $995.

EGBook 1.4 (Mac)

A desktop publishing program from ERGOSOFT Corp. of Tokyo, EGBook is available by itself or in a package with EGWord. EGBook has features like vertical and horizontal formatting, and word wrap around graphics. English text can be imported from most English word processors.

List price for EGBook alone is $599. The EGBook + EGWord package is $799.

MOKE 1.1 & 2.0 (PC)

Good news for PC and clone owners. There is now an inexpensive Japanese language text processing software for the PC. It's called MOKE and it was developed by Mark Edwards, formerly of the University of Wisconsin, now with the computer division of Hoya Glass Co. in Japan.

The 1.1 version is shareware, so it can be copied and distributed freely. This version is rather basic and doesn't have many of the features (margins, indents, text wrapping, etc.) associated with word processing software. As with MacKanji, text is entered on a command line at the bottom of the screen where it's converted to kana and kanji before it goes up into the main area of the screen.

One of the most interesting features of MOKE is the look-up function. You can mark a particular kanji or compound on the screen and MOKE will give the reading, or with another combination of keys, the English meaning. MOKE can be used for electronic mail, so this feature could help you read and decipher messages from other people.

MOKE 2.0 has regular word processing features like cut & paste, and the conversion to kana and kanji is quicker and simpler (unlike 1.1, kana can be entered directly in 2.0).

MOKE will run on an XT, AT, or PS/2 model 50 or higher. MOKE 2.0 sells for $49.95 + $5 postage & handling (single user license). MOKE 1.1 is shareware, but if you don't have access to a copy, you can get one from KiCompWare for $15.

EW Plus (PC)

For the PC! EW Plus is a Japanese word processing software developed by Information Technology Laboratory and East, Inc. in Japan. It runs on the IBM PC/AT (or compatibles) and PS/2 Model 50 or higher, but there is also a version for XT-type computers. The manual is in both Japanese and English.

Since it supports the Japanese standard shift-JIS text files, EW Plus documents can be exchanged with Japanese PCs and word processors.

EW Plus lists for $850 ($870 for XT version).

Sources: *In putting together the material for this article, we found the following sources to be well-informed and helpful.*

Qualitas Trading Company
6907 Norfolk Road
Berkeley, California 94705
Tel. 415-848-8080

Japanese Language Services
186 Lincoln Street
Boston, Massachusetts 02111
Tel. 617-338-2211

Pacific Rim Connections
3030 Atwater Drive
Burlingame, California 94010
Tel. 415-697-0911

(MOKE only)
KiCompWare
1812 North Erb Street
Appleton, Wisconsin 54911

And we haven't even mentioned printers!
There is a lot going on in Japanese computing and word processing. If there is sufficient interest among Mangajin readers, we could add a regular computer column.
What do you think?

Matthew Strecher

MA candidate at the University of Texas at Austin, is also teaching Japanese. We talked to him about MOKE, the new Japanese Text Editor for the PC.

M: What are you using MOKE for?

• Primarily I'm using it to generate material for my thesis. I print it out, then physically cut and paste it into the text.

M: That's a practical solution a lot of the time.

• For me it's the only solution at the moment.

M: What size blocks of Japanese text are you working with?

• It varies from 1 to 15 or 20 lines.

M: Have you used any other Japanese word processing softwares?

• I can't say I've used a lot of the software, but I've used a lot of word processing hardware over in Japan and here — Toshiba and Ricoh and the others.

M: So that would be the *wāpuro* that are not really computers.

• Well, Ricoh makes something that is pretty close to a computer. It uses software to put in extra character dictionaries, but for the most part, I think they would call them word processors.

M: Compared to those, MOKE is fairly basic?

• Actually it's a remarkable job that Mark (developer of MOKE) has done. At the moment, yes, it could use some more development, but he seems to be working a lot on it.

M: Just having something reasonably priced for the PC is really nice.

• I think it's a really good idea. The biggest problem I see with the other software programs is that the general price range seems to be $600 to 800, and according to what I've heard from Japanese people, they don't stand up to the Japanese programs on Japanese hardware at this point, even though the cost is about the same.

M: For your application then, MOKE is a good solution.

• The only problem I'm having is that I'm also teaching Japanese, and I have a hard time coming up with print that's large enough for my students to read. If I print letter quality it tends to be too small to be useful for them.

M: What type of hardware are you using — what type of computer?

• I have an XT with Hercules graphics, and a monochrome monitor. The printer is an Epson 24 pin. The print from MOKE is unbelievably nice in the 24-pin mode. It also prints in a 9-pin mode, but the 9-pin is extremely "drafty." It's essentially what you see on the screen.

M: What's the actual size of the printed characters?

• Roughly the size of 10 or 12 pitch in English. It's pretty small — easily readable for anyone who knows the language but difficult for beginning or intermediate students to read on a test.

M: I've heard that MOKE has a dictionary that gives readings of kanji and an English definition.

• That's right, I've used that to some extent. It gives you the reading for kanji compounds if it knows them, and it does know most of them. That's been a really handy feature.

M: If you were using this for electronic mail, and you got a message from someone else, could you still use that look-up function?

• You could pull the message into MOKE and then use the look-up to check the pronounciation — it's wonderful. It's a great system.

M: Are you looking at other ways to do Japanese text processing?

• I considered getting a Macintosh and then I found that the printers are ridiculously expensive, not to mention the computers, so I won't be using Macintosh. I've heard there's a place in Los Angeles that deals in imported Japanese word processors, and I'm thinking I may have to go with that. I'm also looking at the new version of MOKE (2.0).

I used a Ricoh word processor a lot in Japan and I was really pleased with it. It has a couple of 5-1/4 floppys — it does an awful lot.

M: But you couldn't use something like that for applications like spreadsheet, could you?

• No, I don't think so. It's just for straight word processing. Actually, they are competitively priced over there, and you can pick up a very nice word processor for about $1,000 with printer and everything.

M: Those print on heat sensitive paper, don't they?

• There are two types. I've used the kind with the dot matrix fabric ribbon printer — that's the Ricoh. I have my own little Sharp which uses the thermal transfer system. Unfortunately, mine doesn't have a disk drive, which is why I'm looking at other systems.

M: Will that print on ordinary paper?

• It will if you use a little printing cartridge that looks like a miniature audio cassette. It has a plastic ribbon and it has the prettiest print of anything short of a laser. But it's expensive — $4.00 for a cartridge that prints 40 or 50 pages.

* * *

John Goodale,

translator/editor, is also a Japanese computer technology consultant. He has used many of the Japanese text editing programs, including EGWord, Kanji PageMaker, EW Plus, EGBook, and ByWord.

M: I heard that you were using a variety of Japanese language software packages. What kind of work do you do with them?

• I'm an in-house translator/editor for a large biomedical equipment manufacturing company, and I oversee all of the Japanese language work. I do a little bit of translation myself, but that's very light. My major role here is as an editor. I supervise translations, and of course verify their accuracy, and I'm responsible for all the desktop publishing. In addition to that I do quite a bit of free-lance work on the outside and there, I concentrate on desktop publishing.

M: What software packages do you have?

• I use Kanji Pagemaker for the page layout. For text entry I use EGWord, but I have occasionally used EW Plus on the IBM platform and pulled in those text files. There are a couple of things I prefer about the text entry mode on the IBM platform over the Mac platform, so I use EWPlus sometimes for the text entry.

M: So you can import EWPlus files into Kanji PageMaker?

• You can with a little bit of clean up. Every time there is a hard return, for example, you get a little square produced on the screen of a Mac, so it takes a little bit of clean-up.

M: Then there's enough of an advantage in the text entry with EWPlus on the PC that it's still worth the effort to clean it up?

• There had been up until the release of the latest version of EGBridge, which is the text entry tool I use with EGWord on the Mac. Now I'm finding them about equal.

M: What were the advantages? Can you give me some specifics?

• The advantage was that the IBM platform had a little better dictionary. Kana to kanji conversion is based on a dictionary, and I've generally found that the dictionary on EWPlus is a little bit better and does a lot of kana to kanji conversion more accurately. While you're typing in a whole string of text, the computer is converting it from kana to kanji . If it picks the wrong kanji character, you have to go back and change that. It's probably less difficult than I am making it sound; it's just easier if it gets it right the first time.

EGBridge has recently come out with a new version and using that, I'm finding both platforms to be equal as far as text entry is concerned. One thing that speeds it up on the IBM platform is that it's not a WYSIWYG system — it's not a "what you see is what you get" display so the screen doesn't have to occasionally refresh itself.

M: How is the kana to kanji conversion handled?

• You can basically handle it in two separate ways. You can tell the computer to go ahead and make the conversion automatically as you are typing — it will lag maybe half a line behind in doing conversion. Or, you can turn the automatic function off and once you are through typing a line, you hit the space bar and convert it manually. In either case you still need to look and see what the computer has converted it to. Having it done automatically just eliminates that one extra keystroke.

M: So, you're converting at least a line at a time?

• Yes, I often type full paragraphs, let the computer change it, then I just go through the paragraph and change what the computer has converted incorrectly.

M: In a paragraph, how many words do you typically have to go back and change? Does it ever get a whole paragraph right?

• Yes, it does. Especially with the user dictionary. If there are a lot of words or phrases that you use over and over, it's very beneficial to add them to the user's dictionary. It converts more accurately when you do that. I would say, this is a real ballpark figure, that after you're through typing, probably about 10% of the time you have to go back and make a different selection than the computer made. That number has probably decreased quite a bit because I use the user dictionary rather extensively.

M: The only other Japanese language desktop publishing software that I know of is EGBook. How would you compare the two?

• Night and day. I'm a lot more comfortable with PageMaker. In fact, I'm so happy with PageMaker that when the new version of EGBook came out, I looked into it, saw a demo of it, was not that impressed compared to what I could already do in PageMaker, and I never even bothered to purchase the upgrade. So, when I do some occasional EGWord or EGBook work, now I do it in a previous older version.

M: So, what does PageMaker do that EGBook doesn't do, or what does EGBook do that it shouldn't do?

• You have a lot more control of master pages in PageMaker. One big feature that I like is the vertical and horizontal rulers which are a lot more efficient than what's in EGBook, although I understand that was improved in the new version of EGBook. PageMaker just has a lot more features — more text control features, general layout features, better control of kerning and leading — more fine control. For example, in Kanji PageMaker, you can control leading in one-degree increments. In EGBook, you basically have four different settings. You can do more fine tuning in PageMaker.

M: Did you use English PageMaker before you got involved in Japanese desktop publishing.

• Well, really I began to use them simultaneously.

M: I've heard that people who are familiar with English PageMaker could almost intuitively use Kanji PageMaker.

• Yes, it's very similiar. I actually use English PageMaker very seldom, but in my office at home I have two platforms — a Mac and an IBM — and when I use PageMaker I usually do it on the PC. It still has the same features on the PC and on the Mac platform. The only difference is that keystroke combinations for commands are different, things like that.

M: Kanji PageMaker is available only for the Mac, isn't it?

• That's right. It's the English PageMaker I use on the PC. I think there is a Japanese version of PageMaker for the PC as well, but I think you have to be using a Japanese PC.

M: It seems that in the States most of the Japanese language programs are for the Mac, but in Japan I guess that wouldn't be the case since Apple is still relatively small there.

• That's true. The best selling PC in Japan is the NEC 9800 Series, and I have done some work on that as well, with a Japanese program called *Ichitarō*, a Japanese word processing program. That's another reason why I like using EW Plus on the IBM platform — because I first learned Japanese word processing on a NEC 9800 in Japan working with *Ichitarō*.

M: I guess there have been a lot of changes in the past few years.

• When I first started doing this type of work, shortly after I got home from Japan, there was a very limited selection of software available. When I first got back I was using an old version — well, it wasn't old then, it was state-of-the-art —

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a KanjiTalk system, version 2. It supported only about half of the JIS kanji. There are two parts of JIS — JIS I and JIS II. The old software when I first started doing this supported only the first JIS set. It had very little font control, very little page layout control, and it was just a very, very simple word processing system. It's just amazing how quickly things have advanced since I started this business three years ago. The whole computerized word processing industry is so much newer in Japan than in the United States — it's obviously more complex than the input of English.

M: It seems like the *wāpuro*, the little machines that can only be used for word processing, are much more highly developed in Japan. I guess a small business in Japan could go out and get one of those for a few hundred dollars.

• It's like an English typewriter, price-wise .

M: So, I guess there's less incentive in Japan to get a computer system and word processing software.

• Some of those little *wāpuro* are pretty advanced and can store things on disk, and some are simple.

M: *Wāpuro* don't seem to be available much in the States. There must be problems with support and service. Do you have any feel for the price range?

• When I was in Japan I was considering purchasing one and bringing it home with me but decided against it just because of the lack of support. I was thinking on the low end of 30,000 yen. There is one store in Little Tokyo here in L. A. that does sell the little *wāpuro*. It's been a while since I've been down there, and their stock changes, but I think they sell them in the range of $400 to $900.

M: What kind of printer do you use there?

• I'm using the Apple Laser NTXJ — a Japanese PostScript printer .

M: Have you ever used a word processing software called ByWord?

• I have, but am not using it now.

M: Both ByWord and EGWord can be imported into PageMaker can't they?

• I prefer EGWord, basically because the text entry seems a little bit more logical to me. ByWord has more formatting capabilities which is a big advantage. If I weren't using PageMaker to do my page layout I'd probably consider switching to ByWord, but because I only use EGWord for very straight text entry and use PageMaker for formatting, I really don't have a use for the formatting capabilities of ByWord. I do have other programs, but I just don't use them very often.

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Although not comprehensive, this is a list of some of the vocabulary from this issue of Mangajin.

浴びる	*abiru*	to bathe
相変わらず	*aikawarazu*	without change
明るい	*akarui*	bright,cheerful
穴ぐら	*anagura*	cellar
汗	*ase*	sweat
圧力	*atsuryoku*	pressure
貧乏	*binbō*	poverty
父	*chichi*	(my) father
大学	*daigaku*	university
大草原	*daisōgen*	Great Plains
男性	*dansei*	man/male
出前	*demae*	restaurant delivery
泥棒	*dorobō*	thief
服	*fuku*	clothes
現在	*genzai*	presently
速い	*hayai*	fast
非課税	*hi-kazei*	tax-exempt
光	*hikari*	(ray of) light
広い	*hiroi*	wide,open
人通り	*hito-dōri*	crowded
ほめる	*homeru*	to praise
言える	*ieru*	be able to say
意外	*igai*	unexpected
いずれ	*izure*	one of these days
自民党	*jimintō*	LDP
勝手	*katte*	one's own way
ジッとする	*jitto suru*	stay still
序の口	*jo no kuchi*	(just) the beginning
女性	*josei*	woman/female
角	*kado*	corner
家事手伝い	*kajitetsudai*	helping out at home
駆け回る	*kakemawaru*	run about
考え	*kangae*	idea, plan
体	*karada*	body
方	*kata*	person (polite)
家庭	*katei*	family, household
結婚	*kekkon*	marriage
今朝	kesa	this morning
勤務する	*kinmu suru*	to be employed at
木登り	*ki-nobori*	tree-climbing
米	*kome*	(uncooked) rice
今度	*kondo*	next time
好み	*konomi*	preference
頃	*koro*	time, era
鞍替え	*kuragae*	a switch/change over
暮らす	*kurasu*	to live, dwell
毎度	*maido*	every time (thanks)
満月	*mangetsu*	full moon
満席	*manseki*	no seats left
まとまる	*matomaru*	be settled upon
身	*mi*	one's self/body
戻る	*modoru*	to return/go back
昔	*mukashi*	long ago
値段	*nedan*	price
寝る	*neru*	to sleep, lie down
ねとねと	*neto neto*	sticky
ねっとりと	*nettori to*	stickily
肉屋	*niku-ya*	butcher (shop)
野原	*nohara*	field
ぬる	*nuru*	to spread, smear
狼女	*ōkami-onna*	wolf-woman
起きる	okiru	to wake up
おめでとう	*omedetō*	congratulations
お見合い	*omiai*	arranged marraige
追っぱらう	*opparau*	to chase away
路地	*roji*	back street, alley
肴	*sakana*	snacks with alcohol
作	*saku*	a work (by)
政治家	*seijika*	politician
席をはずす	*seki o hazusu*	to leave one's seat
狭い	*semai*	narrow, cramped
しゃべる	*shaberu*	speak/talk
しばらく	*shibaraku*	a (little) while
失礼	*shitsurei*	rudeness
しょうがない	*shō ga nai*	can't be helped
商事	*shōji*	enterprise, concern
食料品	*shokuryōhin*	foodstuffs
集団	*shūdan*	group
趣味	*shumi*	interests, hobbies
卒業する	*sotsugyō suru*	graduate (from)
凄い	*sugoi*	amazing/terrible
頼む	*tanomu*	to request
得意	*tokui*	special skill/forte
徳用	*tokuyō*	economy size
取り抜ける	*tōrinukeru*	weave in and out
つかまえる	*tsukamaeru*	to catch/apprehend
作る	*tsukuru*	to make/catch
使う	*tsukau*	to use
つもり	*tsumori*	intention
牛	*ushi*	cow
やめる	*yameru*	to quit
夕べ	*yūbe*	last night
ゆっくり	*yukkuri*	at ease, relaxed
残念	*zannen*	regrettable

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